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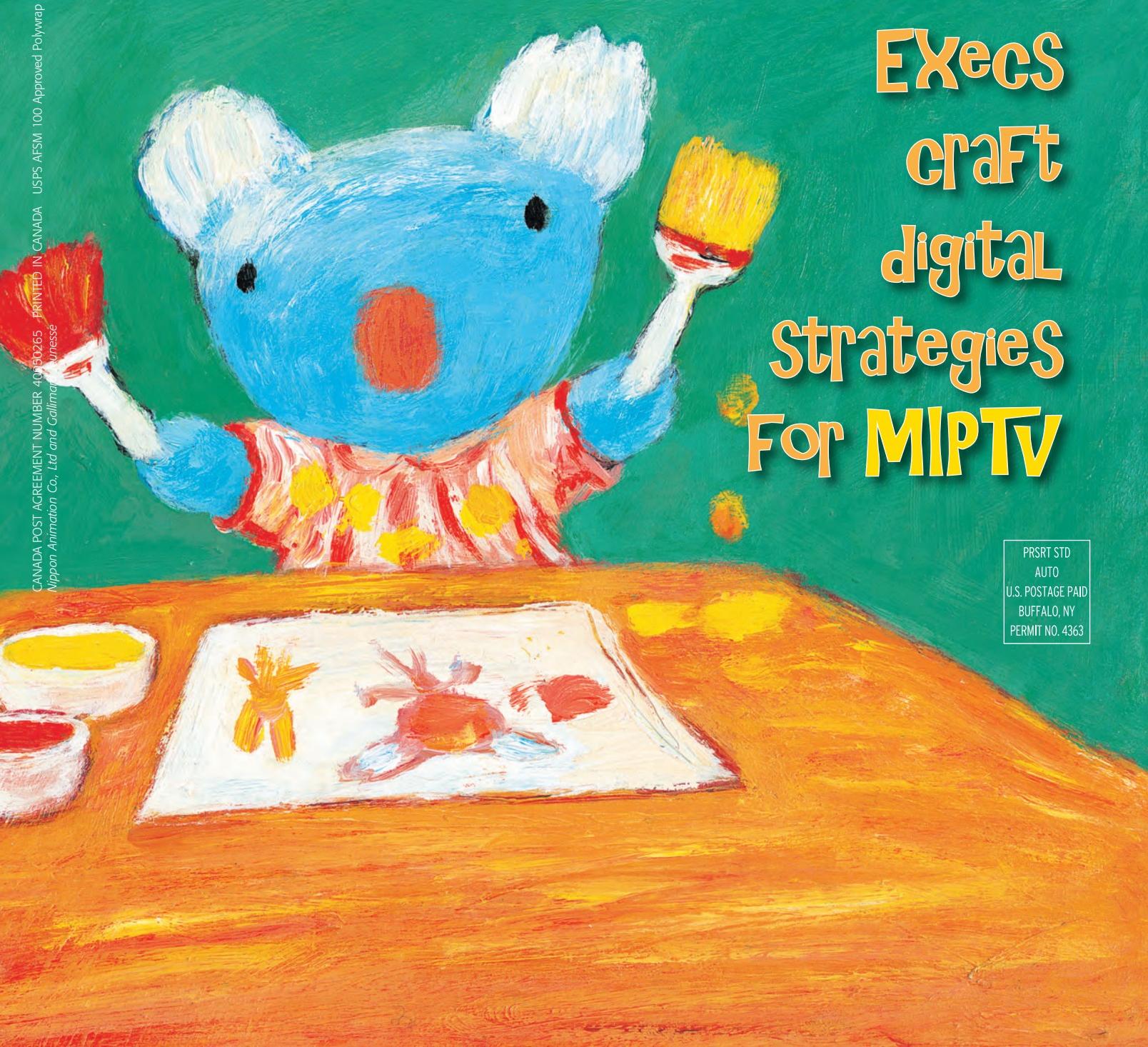
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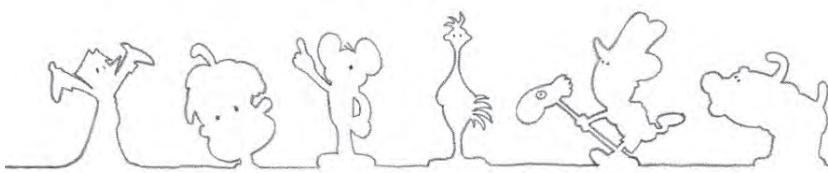


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Oops!

Our January 2006 issue "People Pages" (p. 54) listed the wrong contact number for dingles & company; it's actually 732-528-1443. Sebastian Debertin's title appeared as deputy head of ki.ka in our "Global Pitch Guide," (Feb/March 2006, p. 7), when everyone knows he's the head of fiction, acquisitions and co-productions at the German broadcaster. Sorry Sebastian!

Cover

This month's editorial cover features an image of new preschool property, *Pénélope tête en l'air*, from Japan's Nippon Animation. International and event copies sport an ad for French prodco Marathon's new series, *Team Galaxy*.

MIPTV—Integrating digital

We take a look at the execs leading the digital media charge in kids content companies. Also, check out an intro to the platform providers everyone's looking to partner with. Finally, it wouldn't be a market issue without a preview of some of the Cool New Shows taking a bow at Cannes.

p87



KidScreen Summit snapshots!

We had a great time in the Big Apple and wanted to share the highlights from our 7th annual kids biz confab at the New York Hilton.

p82





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Convergence 2.0 is here, so what's next?

The migration to digital media and emerging platforms, for all intents and purposes, is in its infancy. Producers, broadcasters and platform providers, be they broadband, VOD or wireless outlets, are in many ways experimenting with what content will work best on what platform and, more importantly, trying to figure out who's going to foot the bill. Certainly the MIPTV special report in this issue (page 87) takes a good look at the lay of the digital land—finding out how IP and content creators are tackling the space and introducing our readers to some of the new platform acquisitions execs at Comcast and Sony Connect. But upon successive proofreading rounds of the magazine, as the material became as familiar to me as the outline of the Cookie Monster puppet I keep on my desk, I found myself thinking about what the next iteration of digital media will look like beyond the current Convergence 2.0 version being touted now. I found snippets, while reviewing the pages, that hinted at its shape to come.

As kids become their own programmers, picking and choosing what gets air time on their portable video players and computers, they're going to want to become part of the show. ABC Australia's Dan Fill, interviewed for our feature, suggested that the success his net had in soliciting and broadcasting adult-viewer submissions over broadband and on digital cable would filter down to the under 12s. While during the Meet the Heirs Apparent session, Doug Murphy from Nelvana posited the idea that throwing segments of shows in development up on the web and soliciting feedback from kids (its future fans, perhaps), would be a productive and cost-effective way to help hone content for this generation of kids.

And content producers may just have to accept some digital initiatives, while great promotional tools, will never be revenue generators. Bolder Media, which launched the first preschool podcast in January (page 54), feels that way about its soon-to-be weekly download service. Instead of trying to derive revenue from it, the company's using *The Wubbcast* to draw new viewers and, perhaps more importantly, uncover new talent.

Just a little food for thought. Hopefully I'll get to ask a number of you about your visions of the post-Convergence 2.0 world you see coming down the pipe over a glass or two of rosé in Cannes. See you on the Croisette!

Cheers,
Lana

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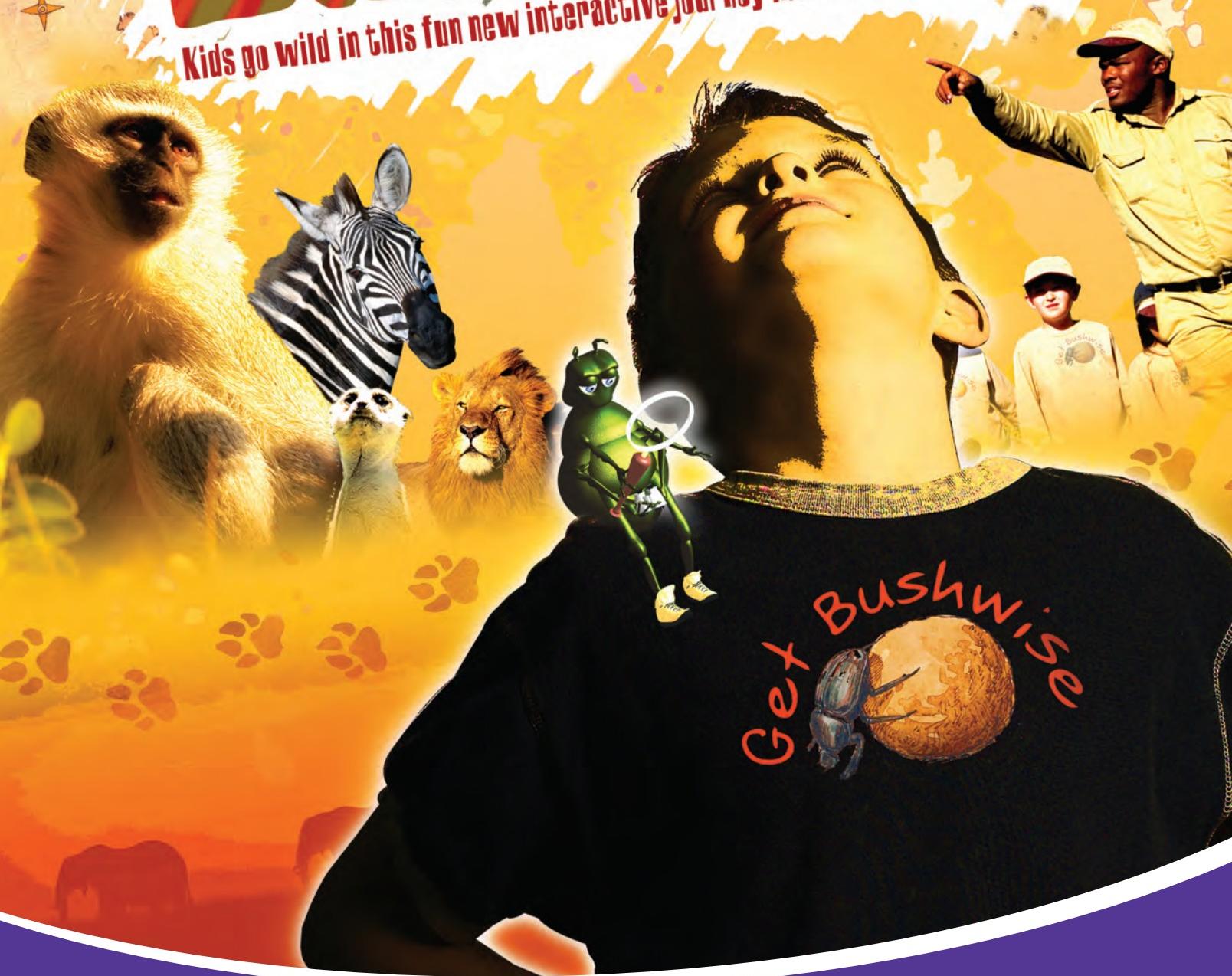
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What's Up?

publisher's notes

Many thanks to all of you who came together to make this year's KidScreen Summit such a hot and happening place to be. We hosted almost 1,100 delegates from more than 30 countries, featured 24 sponsors, 100 speakers, 30 sessions, two parties and so much more. Extra special thanks go out to presenting sponsor Cartoon Network, keynote speaker Senator Tom Harkin, and platinum sponsor Nicktoons Networks for helping us do it up right. See pages 82 to 85 for a pictorial celebration of the event.

New this year we have digital audio files of the conference sessions available for download at www.kidscreensummit.com. Pick your favorites, download them to your iPod and enjoy a bit of *KidScreen* no matter where you are. We've also included highlights from one of our most popular emerging media sessions "Meet the Heirs Apparent", which you'll find in this issue's MIPTV report (*page 102*).

Digital may just be the word of the month at *KidScreen*. Many of you are enjoying our new digital edition formats, and I encourage those of you who haven't checked them out to give one a shot! We now offer two new ways to enjoy each new issue—a digital on-line version that looks like the print version but offers rich media and interactive web links; and a downloadable PDF of the issue that offers full printing and off-line reading options. You can perform full text searches for any word or string of words with either format and they serve as great complements both the print issue and our on-line archive.

In this issue you'll also find information on *KidScreen's* next event taking place in Santa Monica, California, May 15-16, 2006. **Brand Building in the Kids Digital Space** comprises one day of workshops, followed by a one-day conference aimed at helping execs evaluate digital brand strategies that creatively and effectively make use of the emerging media applications and platforms that the kids of today and tomorrow will be interacting with. We're excited to venture back to the West Coast with a live event, and I trust that the Santa Monica venue—complete with poolside cabanas, no less—will offer a somewhat different environment than the snow banks outside the New York Hilton last month... For more information and to register, visit www.brandbuilding.kidscreen.com

I'm pleased to announce we'll be honoring this year's **KidScreen Hall of Fame** inductee, Mr. Andy Heyward, chairman and CEO of DIC Entertainment at this event. The celebration will take place during a special luncheon on May 16th at the Sheraton Delfina in Santa Monica, and will be accompanied by a story in next month's issue of *KidScreen* that takes a look at Andy's career thus far. Send your ticket requests to David Terpstra at dterpstra@brunico.com.

On the road this month, following stops at the Tokyo Anime Fair and the Bologna Children's Book Fair, we'll be landing in Cannes for MIPTV. You can visit with me, Managing Editor Lana Castleman, Special Features Editor Lianne Stewart, Associate Publisher Myles Hobbs and Senior Account Manager Mike Croft.

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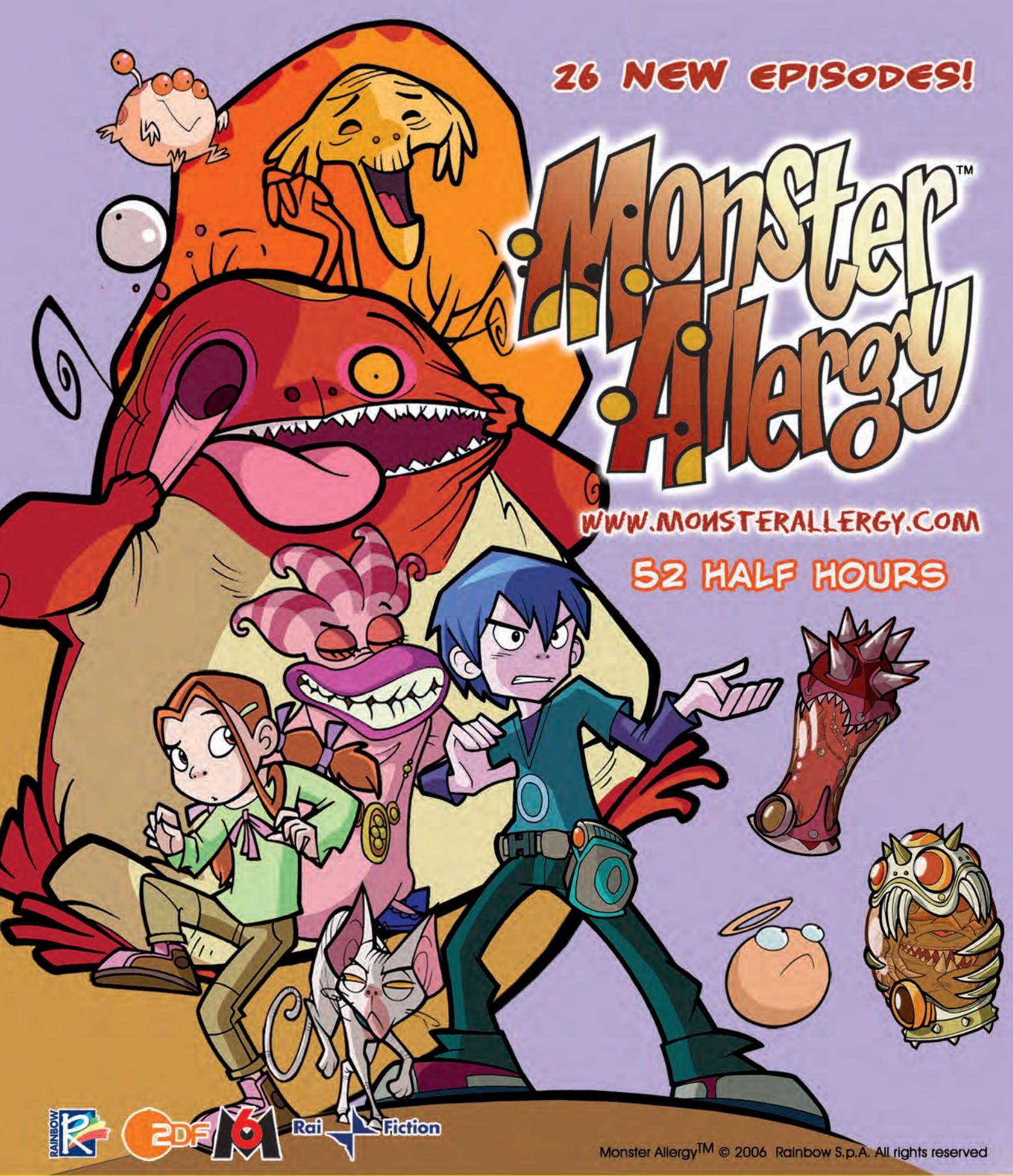


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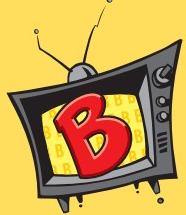
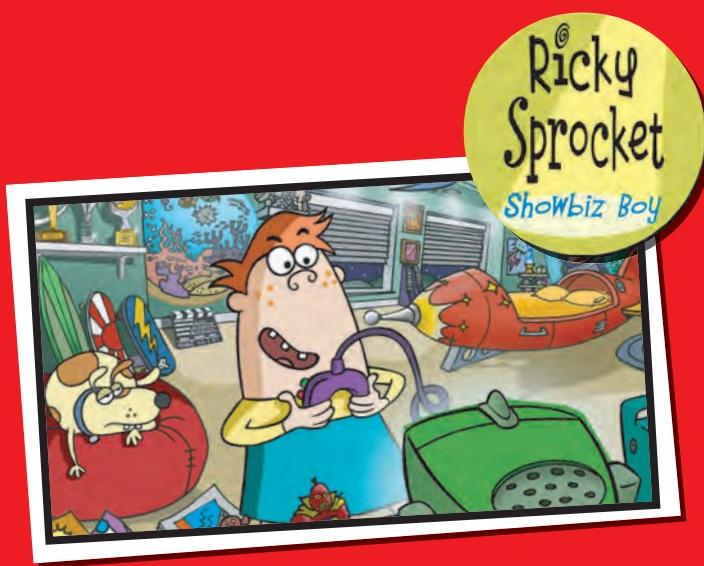
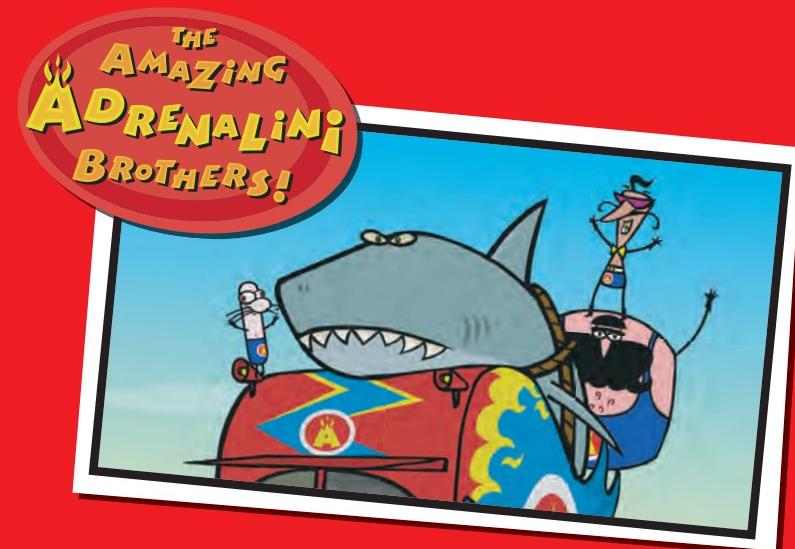
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up front



NEW KID ON THE U.K. FREEVIEW BLOCK

by lianne stewart

By this summer, viewers of abc1 channel in the U.K. will wake up to Playhouse Disney programming on weekday mornings. The Freeview net, which debuted in September 2004 as a home for drama and comedy culled primarily from its American terrestrial cousin ABC, will clear an hour and a half of its early-day schedule to make room for preschool series *Higglytown Heroes* from Wild Brain, Cartoon Pizza's *PB & J Otter* and *Stanley*, and Walt Disney Animation's *The New Adventures of Winnie the Pooh*.

The announcement comes on the heels of a February deal between Disney and the U.K. conglomerate Sky to move the Disney Channel and Playhouse Disney from pay-TV to the basic cable Kids Mix package. Robert Gilby, Disney's VP and managing director in the U.K., anticipates this shift will increase viewership to the channels, and says he'll use the Freeview block to broaden the preschool programming audience and attract viewers to the Sky package.

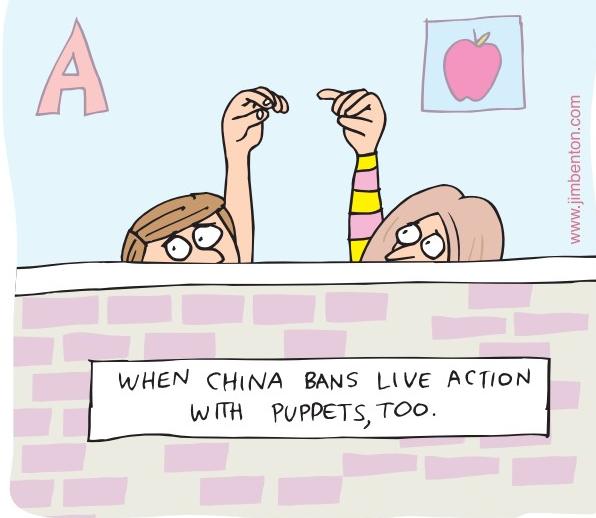
abc1's performance exceeded expectations, especially with mothers, and drove the decision to use Playhouse Disney, instead of Disney Channel, on Freeview. "It seemed like a natural fit for us to introduce preschool programming, but we wouldn't rule out programming from Disney Channel in the future," Gilby says.

To promote Playhouse Disney UK, the abc1 block will initially broadcast four of the cablenet's most popular series. And in the coming months, the Disney team will monitor the ratings on its 24-hour channel and adjust the Freeview block's schedule to best promote the network. For example, after *Mickey Mouse Clubhouse* makes its debut in May on Playhouse Disney, the program will likely shift over to the abc1. At the moment, there are no plans to use the terrestrial feed to offer sneak previews of shows set to debut on Playhouse Disney, but Gilby isn't ruling out the possibility.

Playhouse Disney on abc1 will start its weekday programming 15 minutes before the 7:30 a.m. Noggin block carried on Freeview net, TMF. The platform also broadcasts Five's Milkshake, GMTV Kids, S4C and two full-time kids channels, CBBC and CBeebies. Gilby recognizes it's increasingly competitive and other Freeview nets may look to add preschool programming in the future, but he hopes to have the upper hand by stressing to parents Disney's heritage with storytelling. ■

Roll the Cartoon

by jim benton



While China is looking to ban imported live-action/toon shows, Cartoon Network is getting into live-action fare (page 40)

Microsoft makes first play for kids entertainment space with Viva Piñata

by **Lana Castleman**

The retail launch of Microsoft's Xbox 360 may have been one of the most anticipated events among the hardcore gaming set last year, as fans literally stepped over each other to get their hands on the new video game console. And as the Xbox 360 installed base pushes 2.5 million units with console, game and peripheral sales hovering around US\$1.5 billion, the software powerhouse is focusing on inciting a similar reaction in the six to 11 crowd this fall.

Viva Piñata is Microsoft Game Studios first children's entertainment property and the company will rely on 4Kids Entertainment's expertise in hatching multi-platform hits à la Pokémon and Yu-Gi-Oh! to get Xbox 360 and TV versions off the ground simultaneously.

"We were approached by Microsoft to help it get into the kids arena with the Xbox 360," Al Kahn, CEO of 4Kids Entertainment, says. The device also serves as a household media center, and Microsoft's made no secret that it's aiming to broaden the console's reach beyond the traditional 18 to 34 gamer demo to the entire family.



The software giant is relying on 4Kids' marketing and merchandising know-how to launch the multi-platform property simultaneously on Xbox 360 and TV outlets this fall

4Kids' CGI, 26 x half hours series is being produced in tandem with the game. They're both set in the piñatas' fantastical homeland and take a look at how candy-stuffed creatures are raised. The Xbox edition works a lot like popular adult gaming title *The Sims* in that kids can create, breed and raise their own piñatas. The TV program will provide a comedic, if not irreverent, take on their adventures and friendships and how the characters feel about the fate that awaits them once they leave their island.

Unlike the actual party favors, these piñatas, which are named after the candy they're filled with (i.e. Franklin Fizzlebear, Fergie the Fudgehog), get reborn. And because nurturing is an integral part of the play pattern, the property will likely read as gender-neutral—something 4Kids has been angling towards with its intro of more girl-friendly properties such as Mew Mew Power in the last year.

Along with the video game launch, the show will start airing on the 4Kids TV block in the U.S. this fall, accompanied by a full-blown marketing campaign. The company's broadcast sales team is currently looking to lock down international deals, and on the licensing side, Kahn says he's aiming to land toy, party goods, social expressions and candy licensees. Digital, including mobile and handheld devices, will also figure into the mix when ancillary products start hitting the market sometime in 2007. ■

Euro airwave toppers

Denmark (kids ages four to 14 in January 2006)

Program	Channel	Rating
1. Disney Fun	DR1	30.0
2. Johanne I Troldeskoven	DR1	20.2
3. Pingu	DR1	19.4
4. Peppa Pig	DR1	19.1
5. Fandango med Nicolai	DR1	19.0
6. Kaj og Andrea leger Adam og Eva	DR1	18.6
7. Bob the Builder	DR1	18.4
8. Jakers	DR1	18.4
9. The Adventures of Piggley Winks	DR1	17.2
10. Fredagsgbio	DR1	16.9

Source: Eurodata TV/TNS Gallup



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Meet Peter Urie: TV-Loonland's aerial acrobat

When Peter Urie wants to get away from it all, he does it at about 11,000 feet above the ground. The managing director at Metrodome Entertainment Group, the media rights distribution offshoot of TV-Loonland, has been a licensed pilot for more than a decade, and even performs acrobatic stunts at air shows.

For his birthday about 15 years ago his wife Suzanne bought him one flying lesson at Headcorn, a tiny grass airfield located in the middle of Kent. "I loved it so much; when we landed I went into the clubhouse there and signed up to take my license," he says. Over the next four to five months, Urie spent every free moment at Headcorn and earned his wings.

Flying has been in Urie's blood since childhood, when his father worked at Rolls Royce building jet engines. He even tried getting airborne once before that fateful day at Headcorn, when he applied to the Royal Air Force. Although he applied to be a



This is your captain speaking: Urie gets ready for takeoff

pilot, the corps only offered Urie the post of navigator. "I just wanted to go fly fast jets and blow stuff up and not sit in the back and worry about where we're going," Urie says. So he turned the RAF down and ended up being a high flyer at the BBC, which launched his career in films and television—his other passion.

Of course, like the TV industry, flying is not without its perils. Several years ago, Urie was practicing touch-and-go landings when the flaps that slow the plane became stuck in the down position. He eventually got off the ground, but used up the entire runway to take off and almost clipped a hedge in the process. Forced to fly a very low circuit in between trees to get back on terra firma, Urie declared an emergency landing. "They had the fire trucks out. It was quite exciting and it's great for after dinner stories," Urie says, jokingly.

His next step was mastering aerial acrobatics. "I wanted to fly as accurately as possible and the way you do that is learn how to throw an airplane around," Urie says. He started with a weekend course in basic aerobatics and eventually wound up delighting air show onlookers. "You can use smoke and throw yourself around in the sky and try and kill yourself, it's absolutely fantastic!"

Urie says the best part about taking to the skies is it provides an escape from everyday stress. Flying obviously takes a great deal of concentration, and strapping yourself into an aircraft, particularly an aerobatic airplane, means your focus must be on the job at hand. That process really clears the mind, he explains.

As for what's got his focus on the ground? He's concentrating on spreading the word about TV-Loonland's expansion plans at MIPTV. He says after a tough couple of years, the company's turned itself around and is moving beyond its traditional production/distribution remit to acquire show concepts it can move into licensing, publishing and new media. *MS*

RECOMMENDED READING

Mary Graziano

Director of sales & acquisitions, FRV Media International

1. ***The Line of Beauty***
by Alan Hollinghurst (Bloomsbury)
2. ***A Short History of Progress***
by Ronald Wright (House of Anansi Press)
3. ***Guns, Germs and Steel***
by Jared Diamond (WW Norton)

Richard Tait

Co-founder and grand poo bah, Cranium

1. ***Orbiting the Giant Hairball: A Corporate Fool's Guide to Surviving with Grace***
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Former toy execs are batting a thousand with their toons

Jealousy is never pretty, but it's easy to feel a little green when listening to Tim Cahill and Julie McNally Cahill talk about their leap from the toy industry to the TV world. Not only did Warner Bros. hire the husband and wife team to work full time after they cold pitched a Looney Tunes short, but Cartoon Network picked up their first show idea—the slapstick, core-kid toon presented at this year's Up Front, *My Gym Partner is a Monkey*.

Before becoming TV show creators, the duo worked at the Woodland Hills, California toyco Applause (before its 1994 purchase by Russ Berrie and Company). She was a copywriter, and he designed licensed products. Because Tim created toys based on properties from Warner Bros., the duo managed to get a foot in the door to pitch their first toon, the 1995, seven-minute short called *Carrotblanca*. "We'd have meetings with the consumer products executives all the time to show them the latest designs," he says.

Although the light bulb went off to parody the 1942, Bogart vehicle *Casablanca* using classic Looney Tunes characters, the Cahills had no idea how to

After years in the toy biz, Julie McNally Cahill and Tim Cahill found their calling in cartoons



pitch animation execs. But Tim knew how to draw the characters and Julie had worked her way up to copywriter in a few short years, so she had a way with words. The pitch not only landed a production deal, but culminated in the company hiring them to create and

write for Warner Bros.' slate of in-house animated productions. "Having never had plans to start a career in animation, we were literally shocked," Tim says. "We figured they would meet with us and tell us to go away."

Eight years later, the couple was inspired to pitch again when a friend mentioned how he grew up spending time with a monkey at an alternative school. This idea evolved into the concept for *My Gym Partner is a Monkey*, which the pair mentioned in passing to Warner Bros.' sister cable-net Cartoon Network while pitching a more fleshed-out show idea. Not surprisingly, the execs preferred the idea about a kid who accidentally gets sent to an all-animal middle school.

And even though their show ideas seem to be laced with lucky charms, the Cahills have been so busy they haven't had an opportunity to plan out their next animated pitch. So far, 13 eps are in the can and the team is currently wrapping up production on the show's second season and penning ideas for a third. LS

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Planned Chorion in-house buyout aims to speed up TV development

Chorion's U.K.-based management team, with the help of international private equity firm 3i, tabled a hefty bid to take the company private in late February. The hope is to get the house of classic preschool series *Noddy* de-listed from the London Stock Exchange and cut the time it's been taking for the company to bring new kids properties to market. An estimated US\$195 million bid has been recommended to shareholders by Chorion's non-executive board members.

Whether or not the offer is formally accepted depends on the outcome of a London Stock Exchange process named Scheme of Arrangement. Here's how it works: An offer is put to the non-executive members of the board, who decide whether or not to recommend it to the shareholders. They, in turn, have six weeks to vote on it and if the result is favorable, the bid is accepted.

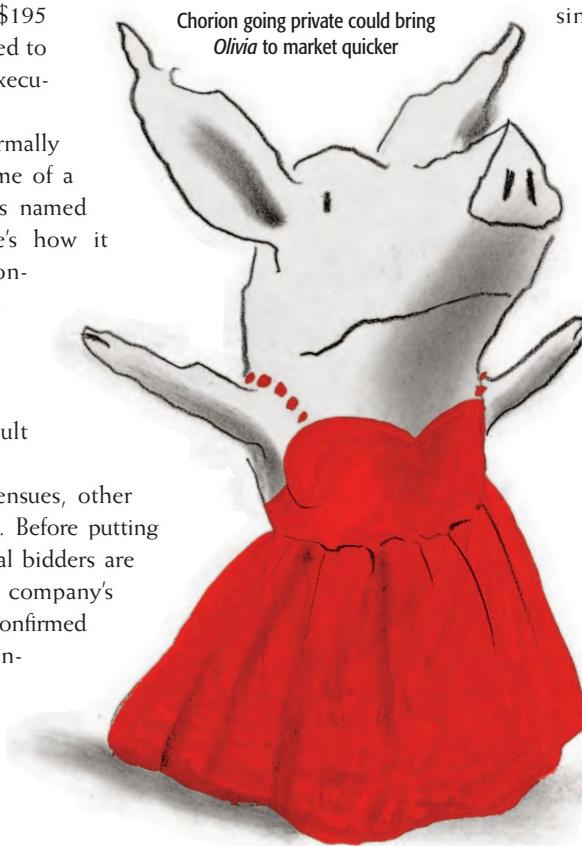
While this lengthy process ensues, other interested parties can table bids. Before putting their names into the hat, potential bidders are welcome to take a look at the company's books. Chorion management confirmed representatives from HIT Entertainment have perused the data. But despite rumors in the British media, the U.K. producer of *Bob The Builder* had yet to make a formal play for Chorion at press time.

Chorion's CEO, Nicholas James, says taking the company private will make it easier to invest more heavily in nascent IPs and bring them to TV and ancillary markets at a faster clip, because there's less red tape to deal with in the private sphere.

The management-led buyout has been in the works since December, and James says his company's acquisition of New York's Silver Lining Productions last September has been a driving force in getting the deal going. "We think Silver Lining has some great properties, and we'd like to invest in those and bring them to market sooner rather than later."

Diana Manson, Silver Lining's co-founder, says Chorion's plans to go private can only help her properties, such as stylish and sassy Olivia from author Ian Falconer's book series. "It just means that they raise money from people who understand our business," she says, adding success in the television world requires getting things done quicker than the public sector often permits.

The result will be announced in the middle of this month. Meanwhile, Chorion is working hard to bring its new TV take on 35-year-old property Mr. Men to market in 2007. **DW**



DIC puts licensing exec in charge of its upcoming CBS program block

Karen Lee Brown, the new senior VP of creative affairs at DIC Entertainment, says her licensing background will not play a huge role in making programming decisions for DIC and CBS's new weekend block. Brown most recently worked as VP of licensing for Tyco Industries and is a former licensing director for Mattel. She'll be overseeing all aspects of programming for CBS's Secret Saturday Morning Slumber Party block, launching this fall.

Promoting healthy lifestyles will be the number one priority for the three-hour stretch and it will feature both new and established programming produced by DIC, including *Madeline* and *The Littles*. The block's targeting tween girls, but DIC anticipates some of the program offerings will appeal to both genders. Brown says some of the shows definitely have licensing potential, but merchandisability will not be the deciding factor when selecting which shows get a broadcast berth. **DW**

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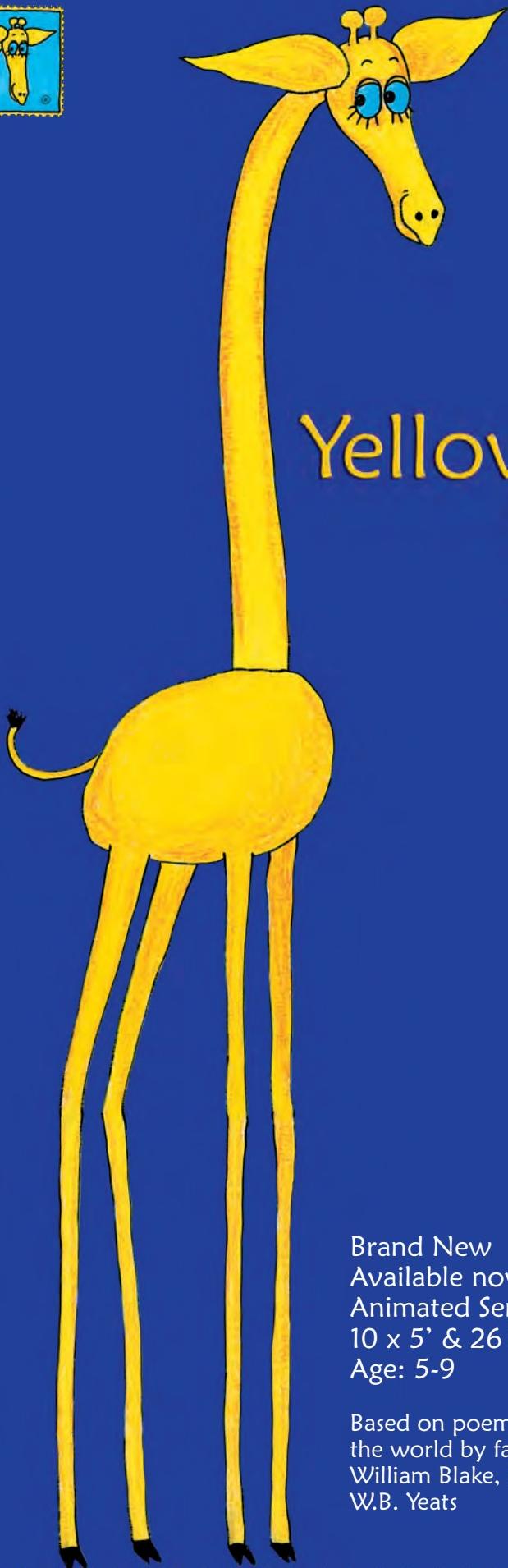
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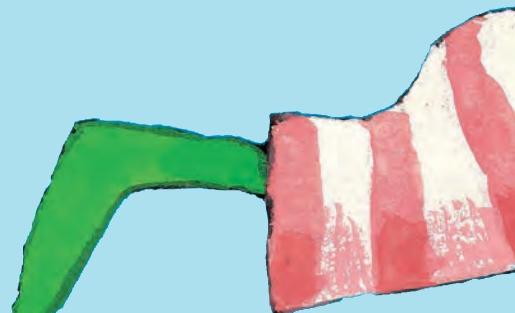
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Roll Play aims to get kids up and moving



What's developing in kids production

by Lianne Stewart

Roll with it, baby

From Toronto, Canada's Sinking Ship Productions comes a short-form series to help preschoolers develop lifelong exercise habits. Nothing gets three- to five-year-olds up and moving faster than seeing other kids dancing around, and *Roll Play* blends images of active kids with black-light puppetry created by Toronto's Famous People Players. Viewers will be inspired to mimic the movements of the puppets by pretending to swim like a whale or erupt like a volcano.

Each five-minute episode tells a story via a child's voiceover. The kids and the colorful puppets act out the story with easy moves for the viewers to emulate at home. In one episode, the tale of a hermit crab that finally gets the courage to leave its shell is recreated with imaginative postures. The Famous People Players puppets demonstrate how hermit crabs scamper across the sand, while the kids show the children at home how they can pretend to move sideways like the critter.

The 52 eps are budgeted at about US\$800,000, and it's been presold to Canada's Treehouse and French-language Radio-Canada. Delivery is set for September of this year, and the distribution team at Toronto, Canada's Picture Box is actively looking to secure a U.S. presale.

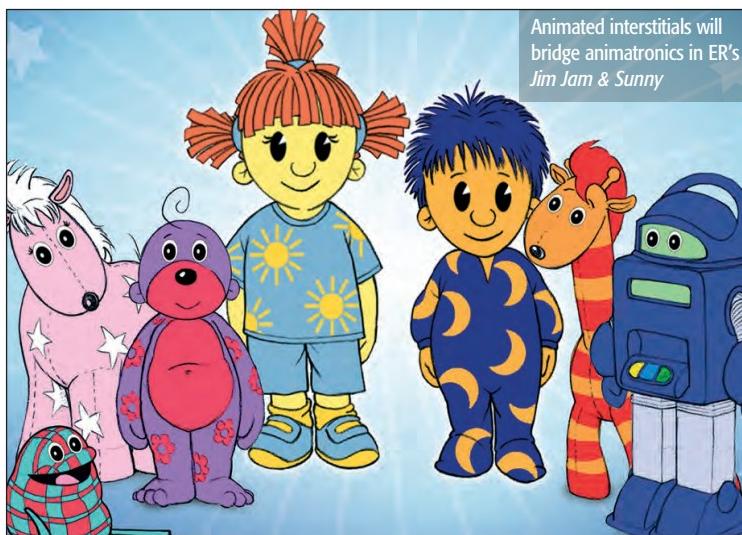
ER banks on live action for another hit

Talk about a major deal. England's CiTV and ITV1 have commissioned 260, 11-minute episodes of *Jim Jam & Sunny* from London, England's Entertainment Rights. The brainchild of *Tweenies* creators, former Tell-Tale heads Will Brenton and Iain Lauchlan, the live-action preschool series will feature yet-to-be revealed animatronic puppet characters acting on a life sized set. Animated interstitials and glimpses of real life are also planned to bridge the episodes.

The show stars Jim Jam and his older sister Sunny, who continuously learn life lessons through play. Big sis Sunny loves reading to her brother, but in one episode a book on wild animals scares Jim Jam into thinking he sees the long, striped tail of a tiger in the laundry basket. When the duo pluck up the courage to approach the tiger, they see the tail is actually a shirt sleeve and learn it's sometimes very easy to jump to conclusions.

Budgeted at about US\$8 million, *JJ&S* is set to be delivered to terrestrial presale buyers for Q3 2006. Plans are in the works to incorporate Britain's red button technology into the show to add an interactive element of play for U.K. viewers. Now that Tell-Tale is under Entertainment Rights' umbrella, Brenton and Lauchlan will act as series producers under their new prodco, Wish Films. ER has retained all rights for the series, and will be courting broadcasters in the U.S., Japan, Australasia, Scandinavia, Benelux, Germany and France at MIPTV.

"Up Next" continued on page 48



Animated interstitials will bridge animatronics in ER's *Jim Jam & Sunny*

Cartoon Network introduces live-action fare to international skeds

by Lianne Stewart

While the Chinese government recently chose to ban imported productions that merge cartoons with live action, Turner's kidnets in the U.S., Latin America and the U.K. are choosing to embrace the combination for their schedules. After Cartoon Network dipped its toe into the genre's pool last year with 2-D/live action *Hi Hi Puffy Ami*

hours such as Southern Star's *Sleepover Club* and *Blue Water High* will each have a Latin American debut during the high profile and competitive after-school block. The tween-focused programming will skew slightly girl, helping ensure the new Boomerang output doesn't directly compete with the boy-targeted all-toon schedule on Cartoon Network Latin America.

shifted to the overnight hours to keep the 20-something crowd happy.

At MIPTV, Cindy Kerr, VP of programming and acquisitions in Latin America, says she'll be on the look out for aspirational live-action programming for the 10-plus crowd that complements Boomerang's current slate of sitcoms and dramas. She says distributors have no trouble finding programming in their libraries that hasn't yet aired in the region, which is a bonus for Kerr because there's a certain cachet to introducing a series to the market.

For Paul Cackett, channel manager at Toonami in the U.K., finding live action that's never aired on the territory's crowded broadcast landscape proved a little more difficult. Unlike the young adult demo of its U.S. cousin, Toonami UK has traditionally focused on action-adventure properties for boys. But in an effort to expand beyond the toon-loving set, the



Boomerang Latin America and Toonami UK look to shore up ratings with *Blue Water High*, while the U.K. net will also dabble in sitcoms, such as *Life with Derek* (right)

Yumi and most nets aired full-length features such as *Stuart Little*, the cablecaster decided to forge full steam ahead and acquiring non-cartoon shows. Each territory is approaching this route in a different way, but with the same purpose—to draw more eyeballs away from cablenet competitors and give viewers a more rounded schedule.

This month, Boomerang Latin America will get a complete overhaul, moving from an older-skewing retro toon channel to a destination for kid fans of its sister net, Cartoon Network. The cablenet will pepper its afternoon animation offering with live-action sitcoms and dramas. Acquired half

Barry Koch, senior VP and GM for Cartoon Network and Boomerang Latin America, admits the broadcaster's retro cartoon dispatch was a bit limiting to schedule and was attracting adult viewers instead of its original kid demo target. Koch says

the Latin America territory will likely revisit how to broadcast classic animation once the new Boomerang is established. In the meantime, the retro toons that originally populated the cablenet will be



net will mesh U.S. sitcoms, U.K. magazine-style shows and Australian drama programming into its prime-time 3 p.m. to 9:30 p.m. block this month. "We want to

"Cartoon Network" continued on page 44

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Profiles in programming strategy

Nick Latin America looks to amp up local productions

Nickelodeon Latin America (and Portuguese-language sister-net Nick Brazil) will mark its 10th anniversary this coming December and return to its roots by appealing to an audience that represents the original remit of preschool and core kid programming. The cablenet, with a reach of more than 16 million households through three South American feeds, will treat viewers to seven new acquisitions and the net's first locally developed series over the next eight months. The hope is to score big with the younger age group that has eluded the net for quite some time.

According to VP of programming and creative strategy, Tatiana Rodriguez, the South American kidcaster has been mistaken for a teen channel in the last three years. Nick Latin America was pulling in solid nine to 12 year old numbers despite stocking the sked with programming aimed to an audience as young as four years old.

To help age down viewers, Rodriguez will rely on balancing out the sked with programming that appeals to both boys and girls. In the earlier part of the decade, Nick Latin America was primarily a girl's channel. Live action was the hot button, with shows such as *Sabrina the Teenage Witch* and *Sister Sister* reeling in throngs of young female fans who accounted for 72% of the viewership.

To tip the scales, the net called in boys-action heavy hitter *Yu-Gi-Oh!* (the net's first and only Japanese animation series) in April 2002. "We needed to go for a big boys show to get their attention, and then use it to advertise the rest of the content," Rodriguez says. The move peaked male interest and the net followed up with other boy-targeted shows such as Nick's *Rocket Power* and *Avatar: The Last Airbender* to keep them coming back, boys now make up 52% of the audience.

In order to hold on to this delicate balance, Rodriguez is relying on gender neutral comedy. She's confident that new humor-laden acquisitions set to air later this year, including *Kappa Mikey* (Animation Collective) and the girl-protagonist driven *Lola & Virginia* (Icon Animation), will continue to draw seven to 11 year old boys and girls equally and keep them laughing well into the new year.

Meanwhile, the net will take its first step into the local production market. Bolstered by its 2004 acquisition *31 Minutos*—a live-action puppet show produced by Chile's Aplapac that's claimed the number-three spot in Mexico and Brazil over the past six months—Rodriguez decided to give co-productions a whirl. The first outing is live-action, 14-ep sitcom *Skimo* (Nick Latin America/Macias Group division Art Sound Miami). It features two teen boys who build and run their own soda shop where kids can hang out at after school. "It's our experiment with local live action," says



Because Chilean-produced puppet series *31 Minutos* is a top performer in Brazil and Mexico, Nick Latin America will cull the region's animation studios for locally produced fare

Rodriguez, adding that this project may kick-start the production of more live-action and animated fare in the region. At press time details weren't available, but she says a deal to create an original long-format toon in Argentina is in the works.

But that doesn't mean Rodriguez has stopped looking for outside acquisitions. For MIPTV, she'll be on the hunt for a funny toon targeting six to seven year old boys and girls for a Q4 2006 launch, as well as series for her now extended Nick Jr. block.

Although *Dora the Explorer* has stood out as the channel's number one show overall in Nick's Argentina feed over the past two years, the preschool block itself wasn't performing. Tapping into Dora's success, Rodriguez added spin-off series, *Go Diego Go!*, and beefed up Nick Jr. last October to three hours from one and a half. Doing this lured between 36% and 46% of viewers ages zero to five to the channel within one month, Rodriguez says. To keep the momentum going, two new Nick Jr. U.S. acquisitions are on the way. *Dougie in Disguise* from Barcelona, Spain's Neptuno Films goes on air this month, and the Nickelodeon's mini operetta *Wonder Pets* from New York's Little Airplane Productions gets a berth as well later this year. DW

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"Cartoon Network" continued from page 40
be a more general entertainment channel," he says.

And just as Boomerang in Latin America hasn't entirely changed over to live action, Toonami UK won't completely shift its remit to sitcoms and dramas. Action-adventure series such as Warner Bros. Animation's *Xiaolin Showdown* and *Justice League* built the brand, and these boy-targeted toons will continue to have a home on the diginet. "There's no reason a kid can't enjoy a good sitcom and then watch *Teen Titans* immediately afterwards," Cackett says.

He thinks the biggest lure to the net's new live-action push will be Shaftesbury Films' *Life with Derek* (13 x half hours) because of its audience appeal on Disney Channel US. Other pickups include 52 episodes of the Australian version of Beyond's *Backyard Science* (airing as a U.K.-created format on ITV), Southern



Stencil is a high-octane magazine for Toonami's tween boy viewers

Star's *Blue Water High* (26 x half hours), skateboard lifestyle series *Stencil* (26 x half hours) from Sprout Media and the '90s U.S. sitcom *Parker Lewis Can't Lose* (73 x half hours). "It's hard enough to find good cartoons, but finding good live action that hasn't already been snapped up is equally as difficult," he says.

Over in the States, the door to live action is being opened just a crack for

Cartoon Network's cablenet. The broadcaster introduced live-action/animated mash movie *Re-Animated*, featuring real kids with toons, to the upcoming sked at its Up Front presentation in March. And even though this isn't the first time a live-action film has appeared on CN, Jim Samples, executive VP and GM at Cartoon Network Worldwide says it shows the U.S. team is now open to looking at live-action series concepts. Samples says just because "cartoon" is in the net's moniker doesn't mean it should dedicate itself solely to that style.

However, don't expect a full-on, live-action takeover of the U.S. sked anytime soon. "There's not a big change in strategy," he stresses, adding it's more about opening opportunities to different programming. "I think if we were going to have more than 10%, I'd be very surprised," Samples says. ■

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marblemedia takes formatting for a spin

When a preschool live-action show appears to be the sum of its star's personality, distributors can run into brick walls as they try to sell the show to international, multi-language markets. With that in mind, the Toronto-based distribution teams for the marblemedia/Sinking Ship co-pro *This is Daniel Cook* are creating both formatted and dubbed versions of the series to increase the show's exposure rather than just the profile of its pint-sized protagonist, Daniel.

The series made strides in English-speaking territories with sales in 2004 and 2005 to Playhouse Disney in the U.S. and Canadian nets Treehouse and TVOntario. But the live actioner's depiction of real people in non-fantastical, everyday settings made non-English-speaking broadcasters balk at the idea of picking up the show. In short, subtitles don't work on programs targeted at early readers and dubbing the voices of live-action players often confuses this demo.

To prove a dubbed live-action preschool series could work, marblemedia took a

proactive approach and translated two episodes into German with no broadcast deal attached. The prodco's head of business development, Rita Carbone Fleury, says the eps paid off with Disney Channel Germany, charging marblemedia to dub 65, five-minute episodes for the Pay-TV channel.

Still desirous of scoring international sales, but

marblemedia has created a *This is* format to lure non-English speaking broadcasters



aware many broadcasters likely won't follow Disney Germany's lead, marblemedia has put another version of the *This is* franchise into production. The goal is to convince skeptical nets it's a format-worthy concept because the subject matter, not its star, puts the world at a kid's level. *This is Emily Yeung* is a 65 x six-minute format picked up by Treehouse in Canada for a Q3 2006 debut. It follows the Daniel Cook blueprint of interviewing adults, but is driven by the insatiable inquisitiveness of its six-year-old female host.

Carbone Fleury says it took two months to find Emily. "We found this little girl who has the same spirit as Daniel, driven by her curiosity, who is not in any way coaxed into being excited and bored," she says. Even

though the concept initially met with skepticism from some broadcasters (how could you replace Daniel, afterall?),

Carbone Fleury's aim at MIPTV is to turn the talent search into a selling point. Networks could take a promotional tack and create national searches to audition and cast their own Daniels, generating a lot of publicity before the show even hits the airwaves. **LS**

The Learning Box spells out its edu-content plans

Bolstered by a US\$47.5-million grant from the U.S. Department of Education, Chicago, Illinois-based prodco The Learning Box is well-positioned to meet its mandate to create original series that bring literacy skills and tools to families. To get the venture off the ground, John Lee, the founder of specialty U.S. toy retailer Learning Curve, is putting his expertise in the kids realm to work as the company's new president.

A part of The Ready To Learn Partnership—a collaboration of private and not for profit organizations that recently won a U.S. government grant—The Learning Box was conceived to develop, produce and license edu-content, including outreach programs for low-income families. The funds will bankroll four series over five years, each targeting a different age group in the two to eight age range.

The grant money is earmarked for literacy series, but Lee says TLB's goal is to expand and create a roster of in-house and acquired shows highlighting everything from social development to science. He's on the lookout for outside partners, and

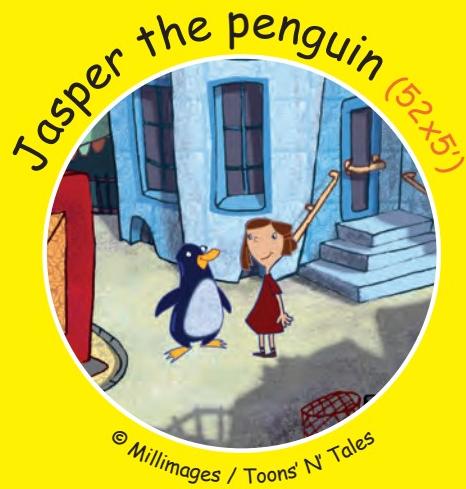
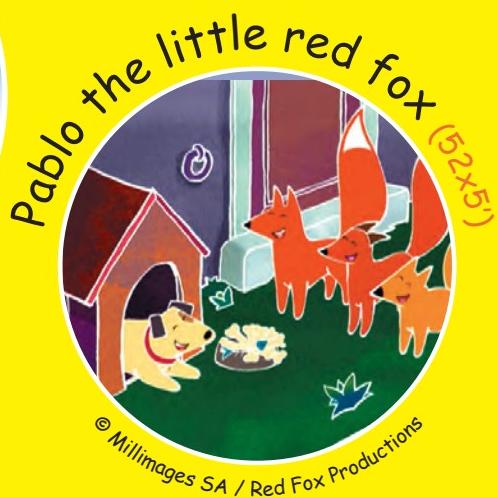
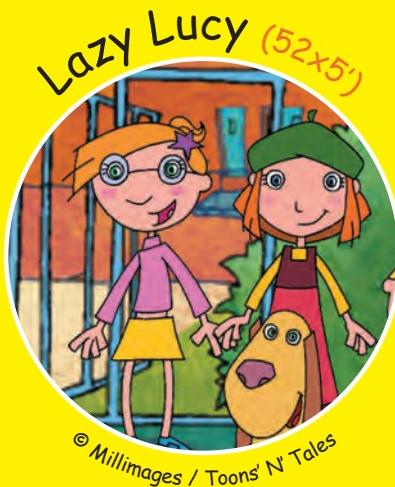
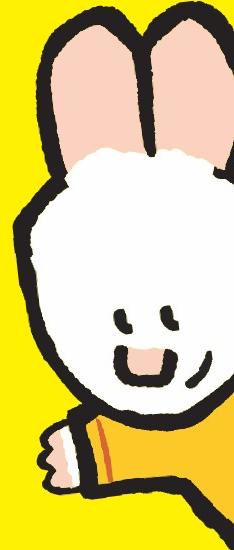
adds the company is determined to move its IPs beyond the television screen. In fact, he intends to make the internet an integral part of each show and is toying with launching one series (targeted to kids between six and eight) on a handheld platform.

The first project on the books is the CGI preschool series *Word World* (52 x 11 minutes), created in partnership with Chicago-based WTTW11, one of PBS's largest affiliate stations. Lee says the series addresses word building—the process where preschoolers learn letters can mean something when they're put together. "In *Word World*, we're shortening that synapse by creating Word Things, where a dog is actually made of the letters D-O-G," he says. For example, in one episode A-N-T is tired of being small. He discovers that by adding the letters G-I to himself, he transforms into a giant. However, he finds as many problems with being big and eventually changes back by taking the letters away.

The company's shooting to deliver the series in 2007 and given Lee's retail background, licensing and play patterns will be components of this and all upcoming productions. **NL**



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"Up Next" continued from page 39

Underground Ernie makes tracks to the Beeb

The iconic transit system in the U.K. is about to get a kid-friendly spokesperson. The *Underground Ernie* concept has been six years in the making for London, England's Joella Productions. In each episode, underground supervisor Ernie works hard to keep the system running on time. He even teams up the subway trains—some of which are named after London tube stops and possess their own personalities—to help passengers who are in need.

In one episode, an American athlete rides into the International Hammersmith and City station to take part in a big race. But a case of the nerves takes over and Rocky Two Shoes runs off just before the competition is set to begin. Even though Ernie is supposed to take his prized cauliflower to a veggie competition, he drops everything and corrals the help of the trains to search for the missing runner. When he's found at the Fun Fair, Rocky learns Ernie may now miss the competition and races the cauliflower to the farm. In helping Ernie win a medal, Rocky regains the confidence to compete in the gold-medal race himself.

The 26 x 12-minute CGI preschool series is set for a launch in Q3 2006 on the U.K.'s CBeebies, which acquired it earlier this year with the option to commission a further 26 eps. Joella is in the process of appointing a distributor to sell the US\$5.5-million series worldwide.

A maraca-playing superhero?

What happens when you marry the charisma of a mariachi music man with the stealth qualities of a ninja? You get *Mariachi Ninja* of course, the new Flash-animated series from nascent toon hub Cartoon Quarry in Tarzana, California. Targeted for the six to 12 year old set, the show takes a surreal action/comedy look at a hero's life.

Although scripts are still being hammered out, one ep potentially has him assigned to break into a safe to steal a precious gold item belonging to a high-profile auto body businessman. But as he's uncovering the code, he almost gets taken out by a large group of men who are ready to fight. Sensing he's in danger, Mariachi Ninja flips on a radio switch and throws his hat onto the floor—casting a spell that makes the men dance uncontrollably. He returns to

"Up Next" continued on page 54



Mariachi Ninja
should dance onto
TV screens in '07

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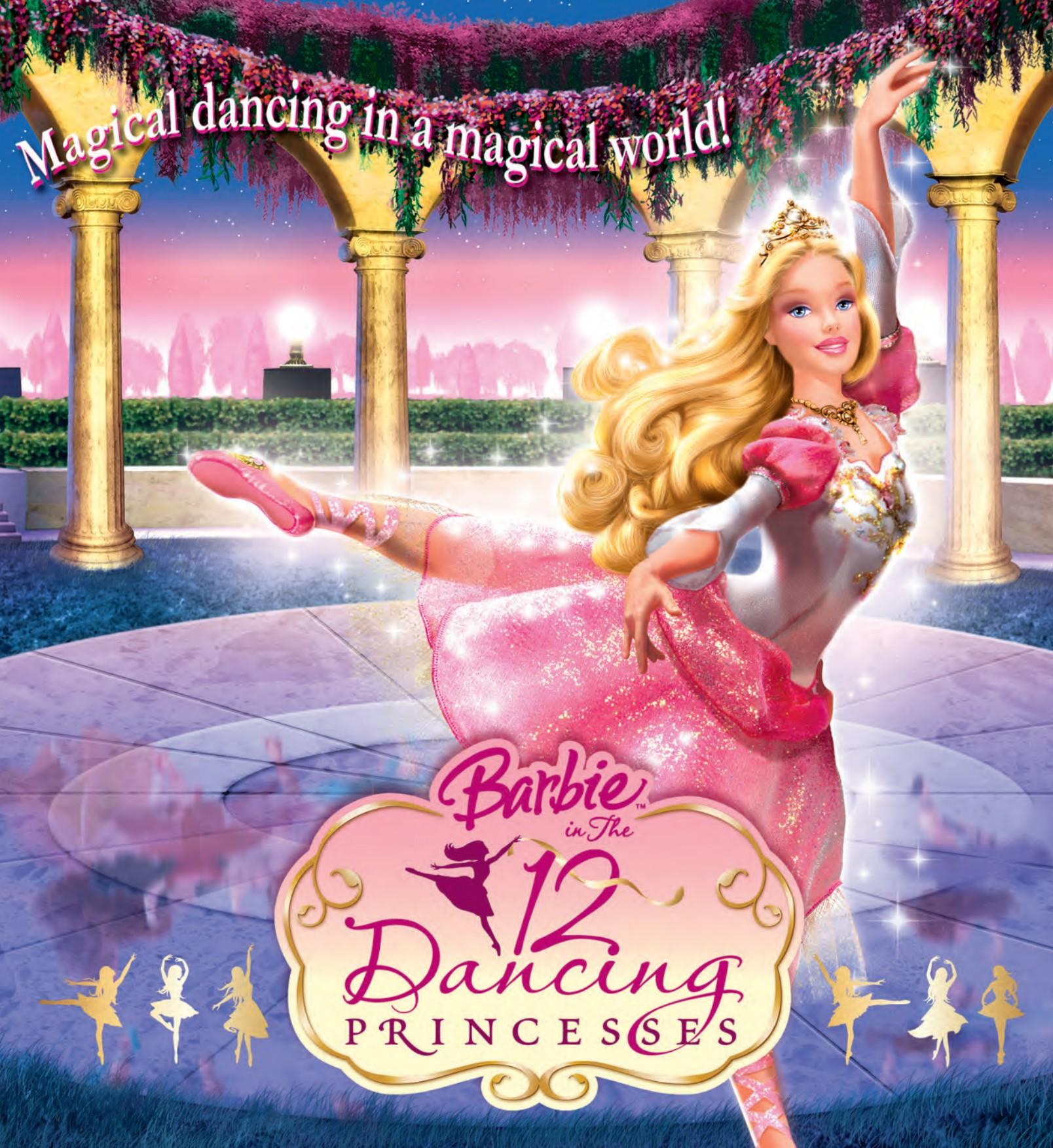
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Wow! Wow! Wubbcast!

Make no mistake: In the world of emerging media platforms, podcasting is the new black. And it was only a matter of time before the practice of packaging downloadable audio and video snippets for kids started to target toddlers and their parents. With more than 150,000 downloads of its one-off preview installment snapped up since January, *The Wubbcast* (www.wubbcast.com) from New York-based prodco Bolder Media, is well on its way to making waves as the world's first preschool video podcast.

As the free service prepares to go weekly this month, the company's New York-based co-owners, Mixed Media Group's Susan Miller and Frederator Studios founder Fred Seibert, are looking at the podcast as much more than a way to build buzz for Bolder's first production, *Wow! Wow! Wubbzy!* The two-minute music videos spun off from the 2-D series, slated to begin airing on Nick Jr. this coming August, will certainly be the driver of *The Wubbcast*. But Bolder is opening up the platform for other content, welcoming any creators with short-form animated or live-action fare suitable for the under five crowd to submit their clips. The goal is to provide parents and kids with a fresh eight-minute programmed podcast each week.

Bolder was created for the sole purpose of making books and TV shows to entertain young children and Miller says *The Wubbcast* is "another way to find new talent for preschool, definitely." But not every submission will make it onto the podcast. With the help of a programming team selected from Frederator's development staff, Seibert and Miller will choose the two clips that will go out with each *Wubbzy* streaming video.

Seibert got the idea to launch the on-line service shortly after going live with Channel Frederator, a weekly podcast



Bolder is on the lookout for short-form preschool properties for its *Wubbcast*

with a variety of animation styles for all demos. Seibert used its 100,000 subscribers to drive traffic to *The Wubbcast* through an e-mail campaign, figuring if even a portion of Channel Frederator users signed up, it could get the preschool site off the ground.

Plans are under way to drum up more subscribers for its official weekly kick-off. In addition to *The Wubbcast*'s current link to www.nickjr.com, Miller is scoping out kid- and parent-oriented on-line destinations, such as blogs and websites. A full-on marketing campaign is also in the offing.

Like a lot of ventures in this new digital age, *The Wubbcast* isn't operating on a revenue-generating model. In fact, Bolder's co-owners don't think podcasting will ever be a money maker. "I see it as a free medium," Seibert says. "It gives exposure," Miller adds.

The pair chalks up the associated costs to building this site as a promotional expense right now. "There's design, content review and content development [to contend with]," Miller says. "It costs money, but it's not as much as building a new TV network." LC



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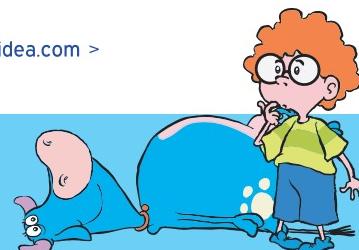
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Program	Broadcaster	Style/Format	Demo	Producer/Distributor
The Amazing Adrenalin Brothers	Cartoon Network U.S.	Flash/26 x half hours	six to 12	Pesky and Studio B/Bejuba! Entertainment
Backyard Science	Toonami (U.K.)	live action/52 x half hours	six to 12	Beyond Distribution
Barney	SBT (Brazil)	live action/40 x half hours	preschool	HIT Entertainment
Bob the Builder	SBT (Brazil)	stop motion/52 x half hours	preschool	HIT Entertainment
Code Lyoko	Cartoon Network Australia Canal+ (Poland) TV Catalunya (Spain)	mixed media/52 x half hours	six to 12	France 3, Canal J/Moonscoop
Ellen's Acres	Cartoon Network U.S.	2-D/52 x 11 minutes	preschool	Animation Collective
Fifi and the Flowertots	Discovery Kids Latin America Nickelodeon Europe	stop motion/52 x 10 minutes	preschool	Target Entertainment
Invisible Man	TSR (Switzerland)	2-D/26 x half hours	six to 12	BRB/Moonscoop
Little Vampire	ATV (Hong Kong)	2-D/52 x 13 minutes	six to 10	France Animation/Moonscoop
One Piece	Cartoon Network U.K.	2-D/52 x half hours	six to 11	Toei Animation/4Kids Entertainment
PICME	Animanica HD	Flash/104 x 5 minutes	preschool	Jam Media/Monster Distributes
The Secret World Of Benjamin Bear (Season 3)	KIKA (Germany) TSR (Switzerland) Societe Radio-Canada Cartoon Network Asia The Family Channel France 5	2-D/13 x half hours	four to eight	Amberwood Productions
Tituef	GMTV (U.K.)	2-D/16 x half hours	six to 12	France Animation/Moonscoop

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"Up Next" continued from page 48

finish cracking the safe and discovers the gold item is in fact a cheesy car horn that plays "La Cucaracha." Unfortunately, the peeling notes of that song break the dance curse and our hero is left to outrun his would-be attackers.

The production team is currently wrapping up a seven-minute pilot, but the plan is to hook up with interested international co-producers to develop the show into 13 half hours. The approximate budget is US\$350,000 per half hour, and Cartoon Quarry is angling for a Q2 2007 delivery date.

Decode digs deep for *Urban Vermin*

Living amongst the shadows in the mean city streets are two brothers—once the best of friends, but now the bitterest of enemies. They're both out to control the one and only currency of the underground: stinky garbage. Why? Because it's what raccoons Ken and Abe eat for breakfast, lunch and dinner. The two bros couldn't be more different. While Ken is quite cunning and evil, older sib Abe is pretty uncool and wants to just stop the feud so he can return to his normal life.



Mo' garbage means
mo' problems in
Decode's new toon

Some rough ideas for the series include an epic dumpster fight that gets the pair deposited into a junkyard, far away from home. Unable to find their way back to the battleground, Abe and Ken are forced to work together. Naturally, their alliance gets thrown out the window as soon as they return to the gritty downtown streets.

This CGI series, geared for the eight to 12 set from Toronto, Canada's Decode Entertainment, is presold to YTV. Budgeted at about \$300,000 per ep, the team is in early talks with potential co-pro partners and hopes to top up the budget for a Q2 2007 delivery. ■

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News in Brief

(not so) Scary Monsters future is (not so) scary

When London, England's Celador International dropped its children's development slate in March, the future of a burgeoning preschool series from The Monster Factory was uncertain. But the (*not so*) Scary Monsters London-based IP owner is not about to shelve its first program. Monster Factory's Mandy Archer, says she's received many calls from international broadcasters and producers to get the ball rolling for a potential Q3 2008 delivery date.

(not so) Scary Monsters revolves around a group of cave-dwelling monsters with goofy looks but charming personalities. The characters include Bobba the Bouncy Monster, who ricochets around whenever he gets too excited, and girly Flora, who flutters her eye lashes and loves tea parties. The property started out as a line of high-end plush, books, figurines and greeting cards sold at U.K. specialty retailers. To extend the brand across the pond, New York licensing agent CopCorp is currently scoping out master toy licensees for U.S. and Latin American markets.



Despite Celador's departure, Monster Factory's first TV series is still a go

Even though a pilot episode, a bible and some scripts were drafted with Celador, the prodcos is ready to revisit creative elements of the series and start from square one. The original concept rendered the monsters in CGI and although she's happy with the design, Archer says there's an opportunity to return the characters to the more painterly style reflected in the product line.

Who banana? ibanana

Michael Hefferon, the former senior VP of production at Germany's BFC Berliner Film Companie, has recently launched integrated media company, ibanana. The Toronto, Canada-based company will develop, produce and distribute programming across traditional and digital landscapes.

Along with partner and former on-line freelancer Bradley Cuttress, Hefferon will be scouring the markets for kid properties, as well as adult-targeted IP. The duo is most interested in looking at animated series from 11 minutes to half hours in length that have the potential to spin out into one- to five-minute interstitials (hello mobile?). Live action can be up to an hour long, but should have cross-platform plans. The company has yet to announce its first pickup, but Hefferon has been speaking with the usual suspects.

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BUDDING BUSINESS

e-tailer seeds the market with licensed DTR deals



Ty's Toy Box is on the hunt for more direct-to- retail partners now that the Doodlebops run is under its belt

"We've captured more than 5,000 Doodlebops customers in the two-and-a-half months since we placed our first three t-shirt styles on the site," George Stolpe, Ty's VP of business development and marketing says. "We see The Doodlebops merchandise tracking similarly to the growth of our business with [HIT's] The Wiggles brand." Annually, the e-tailer sells more than US\$1 million worth of The Wiggles-inspired merchandise, a property it's carried since 2003.

The Doodlebops debuted on Canada's CBC in February '05, and started broadcasting on Playhouse Disney US two months later. Based on kids' reactions to the program, consumer inquiries to [www.tystoybox.com](http://tystoybox.com) and old-fashioned instinct, the e-tailer pitched the

by teresa andreoli

direct-to-retail concept to Cookie Jar last June. Offering industry-standard royalty rates and guarantees, Ty's struck DTR licensing deals for t-shirts, lunch bags, backpacks, clocks, watches and picture frames. And by getting Doodlebops soft goods on-line in November 05, Ty's effectively halved the average one-year lag time between a TV show's launch and the arrival of licensed goods at retail.

Being the first to deliver merch to hungry fans has paid off for Ty's. The retailer moved more than 2,000 t-shirts in the first five weeks and has since produced additional runs of the wearables. More than 300 units of lunch bags and backpacks sold in their first week and a half on the site in early February, while more than 1,000 watches got snapped up during the first 10 days on offer.

For Cookie Jar, assigning licensing rights to Ty's and getting an introductory program to market made sense. "With the early reaction we got from ratings, e-mails from consumers asking for specific products and reports that Ty's customer service team was nearly getting harassed for product," Cookie Jar's senior VP of consumer products John Gildea says the teams opted to seed the marketplace with product to create continued exposure for the brand.

The e-tailer isn't close to moving mass-retail volumes, but it averages a 54% profit margin on sales and rarely discounts product. It turns out customers who find their way to Ty's virtual shelves, primarily via the official property websites and on-line

"Budding" continued on page 60

MGA beefs up in-bound licensing to fuel its expansion strategy

Van Nuys, California-based MGA Entertainment and its premier brand Bratz, which burst onto the market in 2001 and has since spawned a worldwide merch program of its own, are pretty much synonymous in the minds of most industry folk. But the company's planning to expand beyond the brand and recent moves indicate entertainment licensing will play a key role in fuelling the toyco's growth.

While MGA has been involved with in-bound licensing since the 1980s, it inked two high-profile deals in February. As Marvel Entertainment was cutting a new master toy agreement with Hasbro, it also granted MGA the right to produce die-cast and R/C vehicles based on its 5,000-character portfolio, including those from comic books and its film releases. R/C models are at mass retail right now and upcoming *Spider-Man 3* and *Ghost Rider* theatrical releases should push product distribution well into 2007.

More significantly, MGA signed its first-ever master toy deal with DreamWorks Consumer Products for Shrek. The two-year deal will



see products hitting shelves in January 2007, just a few months before *Shrek 3* makes its way to multiplexes worldwide. The ambitious mass-retail targeted plan covers doll, collectible figure, plush, youth electronics, games, puzzles and room décor subcategories.

CEO Isaac Larian says the company is currently looking to lock down more third-party entertainment licenses. "It's part of our strategy to grow the business," he says, adding his team is scouring for new licenses and product areas where they can be applied.

As for the quantity of deals MGA wants to land in the next year, Larian won't be nailed down. "It could be 10, depending on what's out there," he says. And while he points to the established market awareness of both the Marvel characters and Shrek as a key factor for pursuing the deals, Larian says MGA will consider projects from far and wide for its next in-bound move. Right now, the toyco is giving the once-over to boys, girls and preschool IP as well as new international animation shows that have yet to break.

Finally, rumors have been circulating since January that Larian is taking the toyco public by year's end. So are they true? Neither confirming nor denying the possibility, he says, "MGA is looking at all its options for our ambitious expansion plans." **LC**

"Budding" continued from page 59

fan centers, are more interested in acquiring the product than getting a deal on it. Moreover, the site currently draws an average of 5,000 unique visitors daily, and that annual figure has shot up 50% in the last year to 1.825 million.

As an official licensee, the retailer hand-selected its best vendors to source Doodlebops goods. Ty's matchmaking will most likely result in some of the vendors being named licensees in the coming months.

While Ty's exclusive expires at the start of the third quarter, its involvement with The Doodlebops only deepens. By the time Cookie Jar takes merch into full retail distribution, Ty's will have built a virtual store for the brand, which will carry goods from a number of yet to be named licensees in apparel, bedding and accessories categories.

With the experience Ty's has had so far, it's no surprise the company is actively looking to replicate the success of the Cookie Jar relationship. It's also contemplating producing merch for categories beyond apparel, watches and back-to-school, such as room décor and posters.

Stolpe admits this model doesn't fit with every brand, adding The Doodlebops merchandise program worked because of what he calls its "break out potential," such as movement, bright colors and dancing. "All of these appeal to kids," he says.

That said, Ty's intends to build 10 new on-line licensed marketplaces and cut product deals for each over the next 12 months, using The Doodlebops program as its blueprint. Properties topping Stolpe's wish list include the likes of Toddworld (Supertime Entertainment), Miffy (Big Tent Entertainment), Disney Fairies (Disney Consumer Products) and Ben 10 (Cartoon Network). **N**

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Scholastic grooms Clifford for infant market

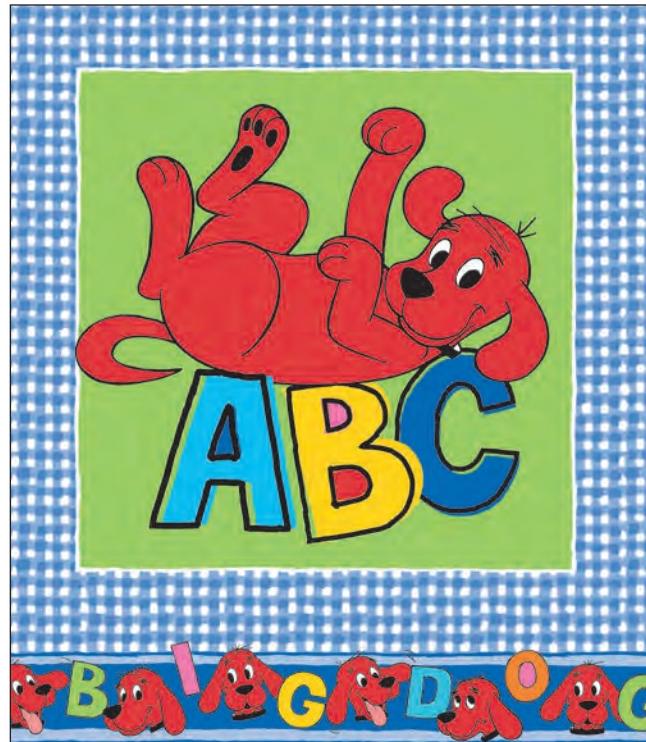
New York's Scholastic Media is launching an infant and toddler merch program inspired by *Clifford the Big Red Dog*, its animated TV series that has been airing on PBS Kids for nearly six years.

Because Clifford's core audience is made up of kids ages three to seven, Scholastic hadn't considered mounting an infant goods program until recently. The results of in-depth consumer research recently conducted for Scholastic by New York-based Insight Research changed the IP owner's tune. It suggested babies and moms, not just preschoolers, are drawn to the giant canine's clumsy but lovable presence.

The research indicated Clifford's bold, red color attracts tiny tots, while the show's warm stories featuring lessons about growing up appeal to caregivers. Most importantly, it showed Clifford as "a perfect complement for bedtime or bonding opportunities," senior VP of marketing and consumer products Leslye Schaefer says. The big old hound is perceived as family- and baby-friendly for a number of reasons: He's been a familiar character in people's lives for more than 40 years, he's got an easy-going personality, and the Clifford stories consistently provide a feeling of safety. Scholastic intends to make these qualities—known, trusted, loved, easy, safe—the foundation of its Grow With Clifford consumer products program.

Grow With Clifford sports a new style guide packed with playful poses of the red canine. Pastel colors such as periwinkle, and baby-friendly patterns serve as backdrops for Clifford's bold, bright color—the quality that attracted infant attention in the first place.

Schaefer's aiming to land infant apparel, crib sheet and blanket, baby toy, feeding item and home furnishing licensees to kick off



Helping make the giant canine's bright red coat pop, the new Grow with Clifford style guide features softly colored backgrounds and patterns

the soft launch at specialty and mid-tier retailers sometime in Q3.

Scholastic may sign up a few of Clifford's existing licensees, but the entry into previously untapped categories means Schaefer and her team will primarily be on the hunt for new partners. **TA**

SG Footwear steps into the sleepwear biz

Seeing a link between slippers and sleepwear, 110-year-old New Jersey-based SG Footwear recently launched a clothing-manufacturing arm, SGI Apparel, to capitalize on the cozy connection. And as with its parentco, entertainment licensing will play a large role in the newcomer's business plans.

"SG Footwear has great relationships with retailers and with licensors, and we felt there was an opportunity to leverage both to obtain strong brands for sleepwear," Michael Diablo says. The president and COO for SGI Apparel has 30 years experience in the apparel business—26 with children's sportswear and sleepwear maker, Allison Manufacturing.

Diablo emphasizes the sleepwear division is not merely an add-on business for SG Footwear. SGI has a completely separate staff with the exception of Elisa Gangl, VP of licensing who now oversees the division for both the sleepwear and footwear businesses. Josh Wormser, executive VP at Studio City, California-based consulting firm Gary Caplan Inc. and third gen, pajama-maker from Chicago's Wormser Company, has also been retained to help guide the new venture.

At press time, SGI was getting ready to announce its first boy-skewing entertainment license. Entertainment properties are

at the top of SGI's licenses-to-get list to fuel its boys and girls sleepwear lines, especially evergreens or new IPs with long-term prospects. Initially the range will cover fire-resistant and tight-fitting cotton PJs, robes and blanket sleepers in kids sizes from Toddler 2T to 16.

Current mid-tier and mass retail distribution plans could expand as the business develops, Diablo says. Also the company is considering getting into young men's, junior's and adult product. Rollout is expected to start by spring 2007, but it's quite possible the first licensed product could make it to retail as early as holiday '06. **TA**

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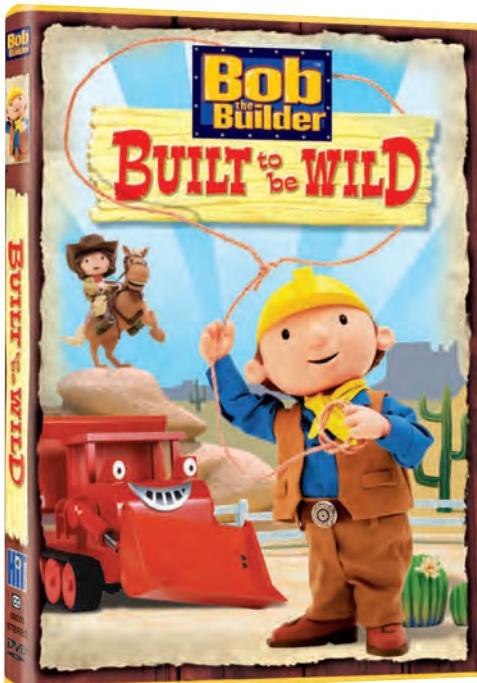


CHORION

Fox Home Entertainment hooks up with HIT to zero in on kids vids

Looking to grow its 9% market share and widen its distribution reach in the U.S. kids non-theatrical video market, New York's HIT Entertainment cut a massive licensing deal with Beverly Hills, California's Fox Home Entertainment this February. It sees the studio take over marketing and distribution of the prod-co's entire library come this fall. And with the likes of *Bob the Builder*, *Thomas & Friends* and *Fraggle Rock* onboard, Fox is making an aggressive move into a kids space that's currently dominated by Disney and Nickelodeon/Paramount.

"We have the bandwidth and desire to increase our share of the kids market," Steve Feldstein, senior VP of marketing communications at Twentieth Century Fox Home Entertainment, says. In the same month as the agreement with HIT, Fox also picked up BBC Worldwide's *Little Robots*, which airs on Cartoon Network's Tickle U block, for a seven year term. Video offerings will hit retail shelves in the second



Bob could be making his way into 70,000 retail storefronts across North America this fall

half of 2006, and Feldstein isn't ruling out other high-profile kid vid acquisitions in the coming months.

Despite notions that the burgeoning digital video download market is making its presence felt on kids DVD sales, Feldstein begs to differ. The US\$24 billion home entertainment business is not "going out the window for 99-cent downloads," he says. And the company's calculating ways to retail digital sell-through and DVD versions day-and-date with each other as one way to offset the impact of downloading. The partners will also be working closely together on marketing plans.

This deal means HIT's properties will see a significant distribution boost to more than 70,000 retail storefronts across North America. It's no secret the IP house's video division had met with some retail challenges in recent years. While the size of the U.S. team remains the same, HIT has reallocated staff who were working on the distribution side. **LC**

PROPERTY LISTING

Licenses recently granted

Property	Granted by	Granted to	Product category	Demo	Release date
Angelina Ballerina	HIT Entertainment	Children's Apparel Network	apparel	girls	Q3 2006
Ben 10	Cartoon Network Enterprises	Bandai America	master toy	boys	summer 2006
Charlie and Lola	BBC Worldwide	Penguin BBC Video Dan River Roger la Borde Worldwide Dreams LLC	publishing home video bedding and Bath greeting cards and stationery backpacks, handbags, luggage	preschool	summer 2006 summer 2006 spring 2007 spring 2006 fall 2006
Happy Feet	Warner Bros.	Thinkway Toys	master toy	kids	fall 2006
Jidousports	Jidou Limited	Tennmax Tai Hing Limited	watches bags	kids kids	summer 2006 2006
Little Robots	Create Media Ventures/ BBC Worldwide	Twentieth Century Fox Home Entertainment	home video	preschool	Q3 2006
Rocky	MGM Consumer Products	Jakks Pacific	toys	boys	Q4 2006
Transformers	Hasbro	Activision	video games	boys	summer 2007

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News in Brief

Disney set to strike merch gold with Little Mermaid

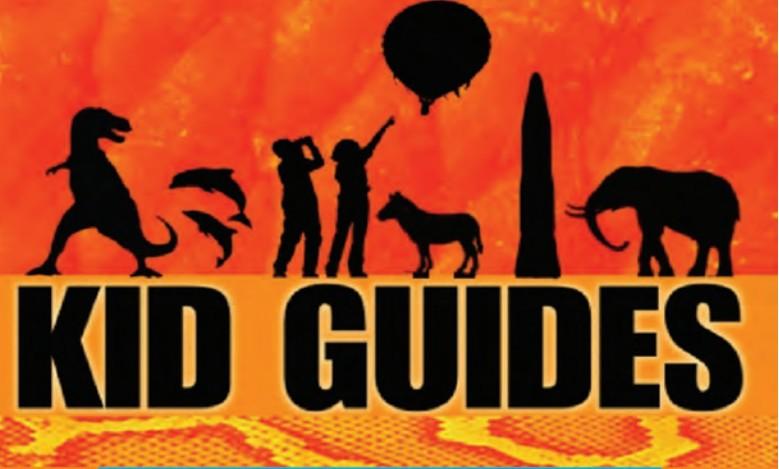
Disney's 50th anniversary DVD of *Cinderella* rang up more than US\$100 million in sales and drove a 2,000-plus SKU licensing program at retail last year that added US\$350 million in incremental sales to company coffers. Disney Consumer Products is looking to the October platinum-edition DVD release of *The Little Mermaid* to replicate Cindy's merch magic. It's the movie's first time out in seven years and according to DCP its star Ariel is the number-one Disney Princess with moms of preschool-age girls. The DVD will hit shelves alongside more than 1,500 new product SKUs from licensees including Mattel, Playmates and Hallmark and the marketing campaign also promises to be a doozy, with a budget in the US\$100-plus million range and Under the Sea-themed in-store boutiques are in the works.

Property roundup: Look who's reppin' who

***New York's 4Kids Entertainment** has picked up exclusive worldwide licensing rights to Animation Collective's new children's yoga-inspired series YoMonkeys, which should launch on the Healthy 4Kids website (www.4kids.TV/healthy) in the second half of 2006. Creator and AC head honcho Larry Schwarz, got the idea for the 52-ep interstitial after watching kids classes being held at the yoga studio located below the company's offices. ***BBC Worldwide** has inked a deal with U.K. independent Collingwood O'Hare Entertainment for tween-skewing *The Secret Show*, slated to start airing on Nicktoons US in 2007. BBCW now has all cross-media rights, including global program distribution, licensing and home entertainment. *Toronto's CCI Entertainment has tapped **Target Entertainment** to rep preschool property Harry and His Bucket Full of Dinosaurs in the U.K. Currently airing on U.K. terrestrial Five, Target's on the lookout for apparel, footwear, stationery, housewares, gift & novelty, greeting card and outdoor toy licensees to complement the show. ***PorchLight Entertainment** has acquired licensing & merch, TV distribution and home video rights to Sardine Productions' toon comedy *My Goldfish is Evil!* PorchLight plans to kick off worldwide sales of the first 13 half-hour eps at MIPTV this month.



PorchLight nabs KidScreen Summit '04 Pitch IT! winner *My Goldfish is Evil!*



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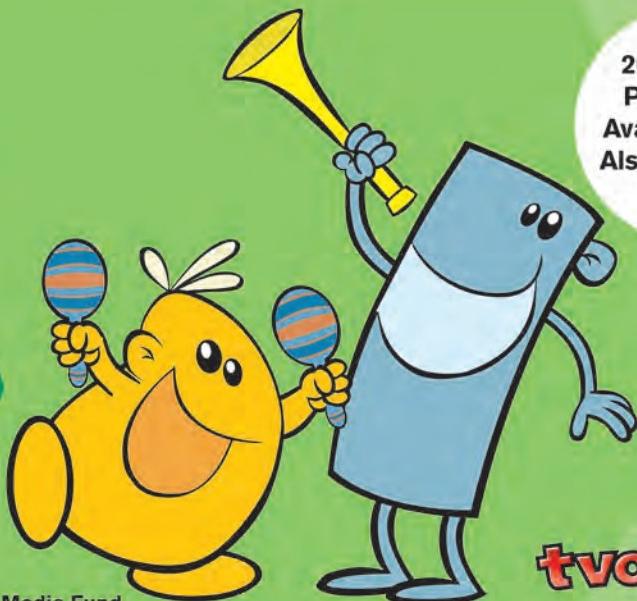
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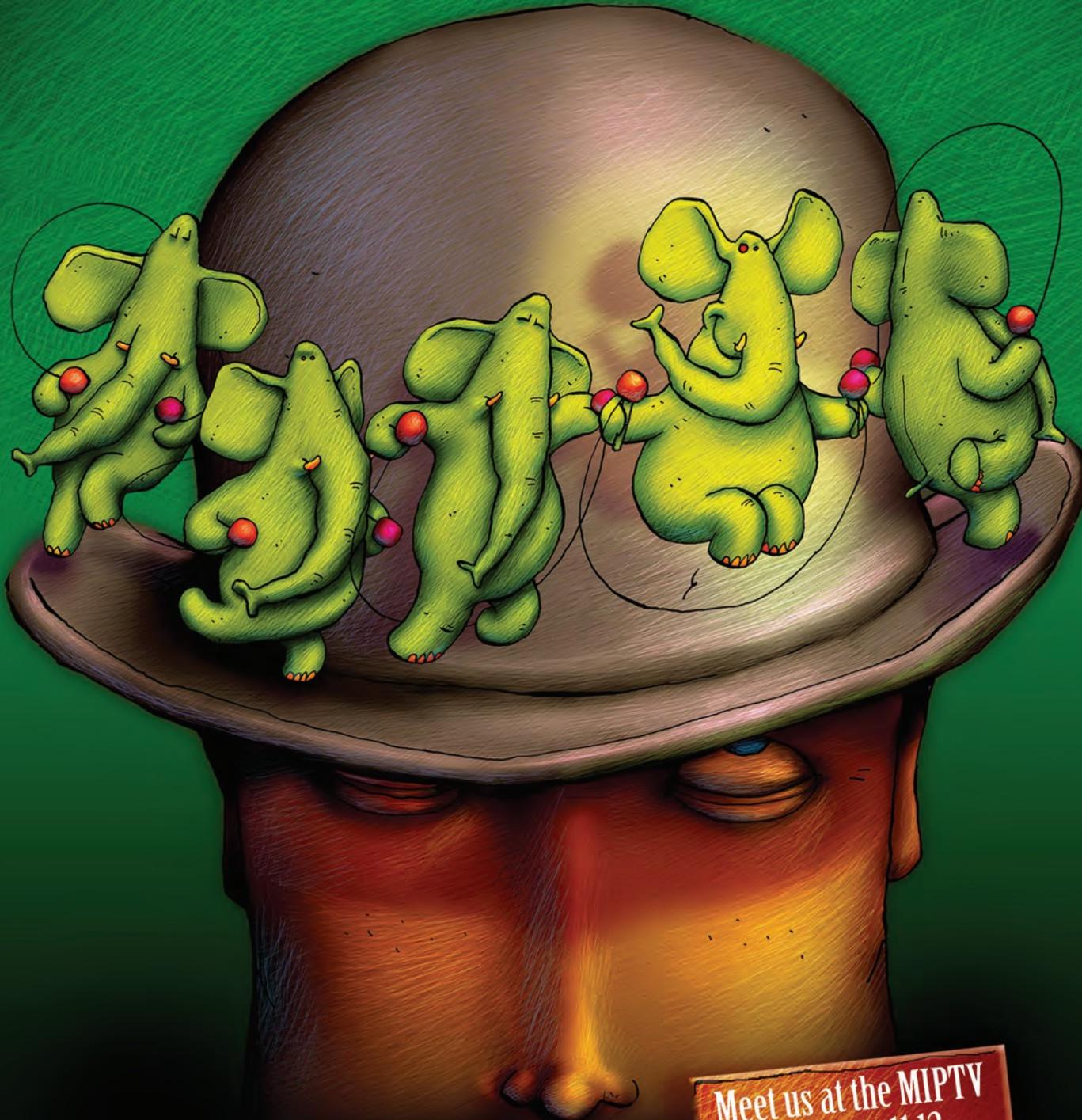
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GETTING INTO THE GROOVE

TOYCOS LOOK TO MUSIC TECH FOR RETAIL HITS

Looking to

**capitalize on the
iPod boom, toycos**

**Blue Box and
ToyQuest will roll
out high technology
music-making toy
lines this year**

notch with at least two companies debuting music toys that key into both the hot iPod trend and tweens eternal desire to customize their belongings. These musical hybrids not only hook up to iPods, but they also let kids create their own tunes.

Certainly the iPod craze among U.S. kids doesn't seem to be slowing down. Kids specifically listed iPod on their wish lists in '05, as opposed to the generic digital music player, NPD Group entertainment analyst Anita Frazier says. She's confident the number of kids owning and using iPods has increased dramatically since last year. (In fact, The NPD Group is conducting a new study to test her suspicions, set to be released this May.) And that's good news

for this new breed of music toys. For kids looking to enhance their music experience, toys that work as both iPod-specific accessories and extensions might just be what they've been waiting for.

Hong Kong's Blue Box has even gone so far as to make its new b2 music toys resemble the iPod. Cliff Seto, president of the toyco's U.S. division, says there's no mistaking the toys are iPod compatible with this design.

The b2 music line hits shelves this fall with six products. The miJam set includes electronic drumsticks, a toy guitar, a custom mixer and a headset mic, with prices ranging from US\$19.99 to US\$49.99. Kids don't need musical training to master cool beats with these toys. The drumsticks, for instance, work by tapping a rhythm in the air, without actually hitting a surface. The guitar and mixer function via a simple configuration of buttons and switches, making mixing, looping and scratching a snap. The headset is like a karaoke microphone, where vocals can be heard over background beats and kids can just plug the instruments into their iPod or other MP3 player to play or sing along with their favorite tunes, or create new ones. Seto adds it is possible to transfer the original tunes to a computer or send digital copies to friends.

As evidenced by all the new wallpapers and ringtones popping up on tween-owned cell phones, Frazier believes kids are looking for new ways to express individual personalities through their electronic devices. This breed of music toys plays right into that and not surprisingly, Seto says that the b2 line was created with this factor in mind.

"Groove" continued on page 72

FAO searches for show-stopping toys

Getting a new toy idea off the ground can make for a difficult task, but FAO Schwarz is providing aspiring toymakers a chance to break into the big time with its open auditions. Inventors, artisans, manufacturers and even distributors will get the opportunity to sit in front of a panel of judges at the flagship New York store and make pitches to get their products on-shelf.

Hopefuls are encouraged to show up with a prototype and be prepared to demonstrate their product during a five-minute pitch. Design, quality, originality, fun quotient, safety and environmental impact are the key criteria under consideration. After the last audition, the panel, which includes CEO Ed Schmults and president and chief merchandising officer David Niggli, goes off to decide which products get the thumbs up or down. Winners earn in-store (and possibly on-line and catalogue) placement with FAO.

While anyone can audition, the retailer prefers to see more established products on

the big day. "We really like to get people at a point where they are about to go into production, or already are in production," Niggli says. If someone shows up with a great idea but no manufacturer lined up, FAO's employees will give guidance on getting the product made and courting potential retail buyers. If the idea really wows the panel, the store might pick up distribution rights.

The auditions were held for the first time last year, and more than 100 people showed up from all over the U.S. with dreams of achieving toy glory. Four items made the cut, including the Hammerhead sled from Ferrisburg, Vermont-based CherryMax Sleds, and Lawsuit!, a board game invented by Tina Nelson from Lakeville, Connecticut. FAO has reordered the game more than four times since it first appeared on shelf, Nelson says.

Toymakers use this opportunity to get their businesses going, but Schmults says the



CherryMax's Hammerhead sled was one of last year's winners

benefits are definitely mutual. He sees the auditions as a way of discovering cool new products that his buyers would otherwise have searched far and wide to find. "We're not just messing around here," Schmults says. "We expect to get products from this and to generate sales."

Participants can register in advance or merely show up at the store on one of the audition days slated for May 11th, July 13th and September 14th of this year. **DW**

"Groove" continued from page 71

ToyQuest is taking a similar approach with the help of some very colorful stage performers. The toyco has teamed up with the popular stage act the Blue Man Group (BMG) to create a set of iPod-compatible musical instrument toys that are as offbeat and awe-inspiring as the group itself. This isn't ToyQuest's first foray into the music-making realm. The company has been quite successful with its line of Disney Princess instruments with sell through rates hitting 97% in 2005. According to product manager Josh Weichbrodt, however, the BMG instruments are in a league of their own.

Weichbrodt believes the new musical toys strike the right note with kids for a number of reasons. Along with the iPod boom, he says the BMG license, while an unusual choice, will resonate with kids because of the wacky, frenetic approach the group takes to creating music.

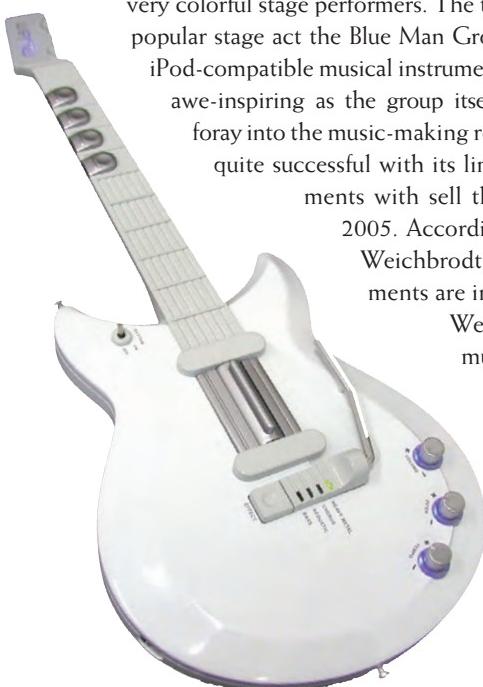
Certainly, a lot of kids aren't familiar with BMG, which has had a

long-running stage show and appeared in various commercial campaigns in the U.S., so the toyco is going to some lengths to get kids' attention. Aside from a planned TV campaign, Weidbrodt says the company's going to stage live in-store demonstrations of the products. Each instrument will also come with a BMG concert DVD for kids to watch and emulate.

Finally, there's a lot of tech behind the new noisemakers. The first two instruments, a keyboard and a set of percussion tubes, are outfitted with custom proximity sensors to register movements and make corresponding sounds. So instead of blowing air through the tubes to make different noises, kids simply need to move their hands over them to create music.

The BMG Keyboard and BMG Percussion Tubes hit retail shelves this summer at US\$79.99 and US\$69.99 respectively, and ToyQuest plans to continue the line into 2007 with the release of the Drum Suit and Air Pole. The wearable percussion toy (US\$39.99) consists of a pair of motion-activated gloves and five sensors that strap on to the user's body. Like the tubes, the Drum Suit emits sound when a hand gets waved over the sensors. "It's like you become a human instrument," Weichbrodt says. Meanwhile, the Air Pole (US\$19.99) makes different sounds when it's swung around like a baton.

Both Seto and Weichbrodt say they have plans to expand their electronic music lines and are playing with some new ideas if these items take off at retail. **N**



Blue Box's milam musical toys let kids play along with the pros

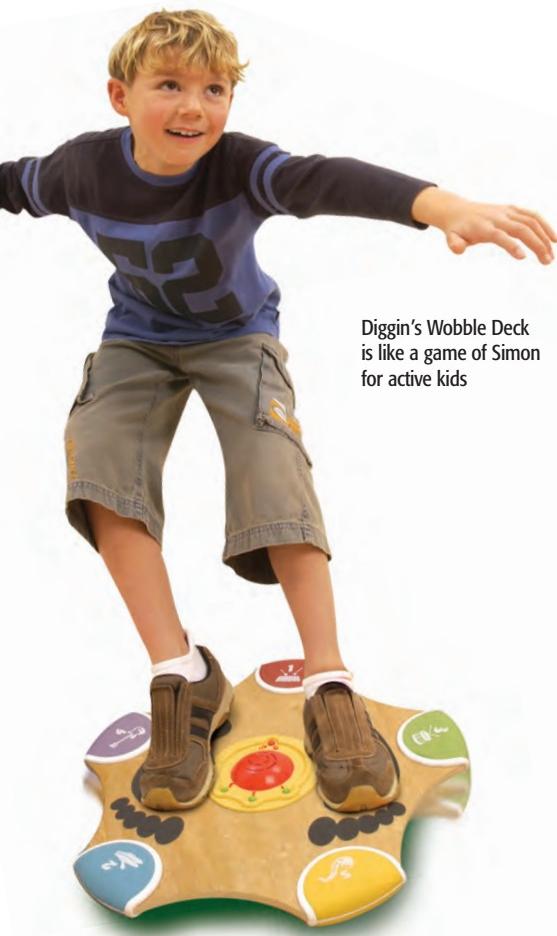
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Diggin's Wobble Deck is like a game of Simon for active kids

Toyco vets team up to get kids up and off the couch

With toys going more high tech and vid games selling better than ever, getting kids out of the house and onto the playing field is becoming increasingly difficult. But a new Emeryville, California-based toyco is launching a line of playthings that might just make sports cool again.

Former VP of marketing at San Francisco's Wild Planet Nathan Keker launched Diggin last October after teaming up with Phil Neal, the inventor of the Fisher-Price Shake 'n Go Racers toy (nominated for the TIA's preschool/infant toy of the year award) and Jenny Stern, former international sales manager for LeapFrog.

Keker's aim is to produce safe sports toys with an innovative spin. "The world doesn't need another softball," he says. Diggin is souping up the sports toy category with a number of bells and whistles. The Black Max football, for example, has a special weighted ring placed in the middle of the ball, allowing kids to throw a perfect spiral every time.

There's also a baseball with similar technology that makes throwing a wide curveball a snap. The products are made out of soft foam material, which is safe for children as young as four-years-old.

Aside from classic sports toys, Diggin's product line also features original creations. The Wobble Deck is similar to the classic memory game Simon, but has a twist. The electronic balance board lights up with color combinations, which have to be remembered and entered in sequence. Kids play the game by balancing on the wooden deck and shifting their weight in different directions to copy the light patterns.

Six Diggin sports toys will rollout on www.digginactive.com and at specialty retailers in May. With the exception of the Wobble Deck (US\$40), prices top out at US\$15. As for expanding into the licensing realm, Keker says it's not an immediate priority, but he's looking at getting into the space within the next few years. DW

News in Brief

Dynatech brings bedtime stories to life

Toronto-based toyco and distributor Dynatech is giving kids a reason to look forward to bedtime this fall. At Toy Fair in February the company unveiled its Storytime Theater, an easy-to-use projector that displays pages from specially designed storybooks on the wall or ceiling. The image changes as the pages are flipped and kids can choose to read the stories with their parents or use custom-made sound cards that the projector automatically reads aloud. Destined for mass-market retail in the U.S., the Storytime Theater will sell for US\$39.99, and come bundled with one storybook. Additional books with viewer disks and sound cards will be sold for US\$12.99 apiece. The line up includes classic and original licensed content. So far, Dynatech has Marvel's Spider-Man and Friends on board to create book material, and a number of other top-tier licenses, which are expected to be announced soon.

A teddy bear-a-palooza in your own home

Making a teddy bear at home should be a simple task for kids in Q3 2006. No needle and no thread: Just turn the crank and Spin Master's new Lil' Luvables Fluffy Factory will pop out an ursine pal. Kids can choose between different teddy bear skins to attach to the machine before filling one up with fluff and making it grow. The factory (US\$20) comes complete with three reusable skins, stuffing fluff, a few charms, and teddy bear birth certificates. Themed outfits such as pop star bear, sleepover bear and ballerina bear, as well as other yet-to-be determined accessories will also be made available.



Kids can make their own teddy bears in minutes with Spin Master's Lil' Luvables Fluffy Factory

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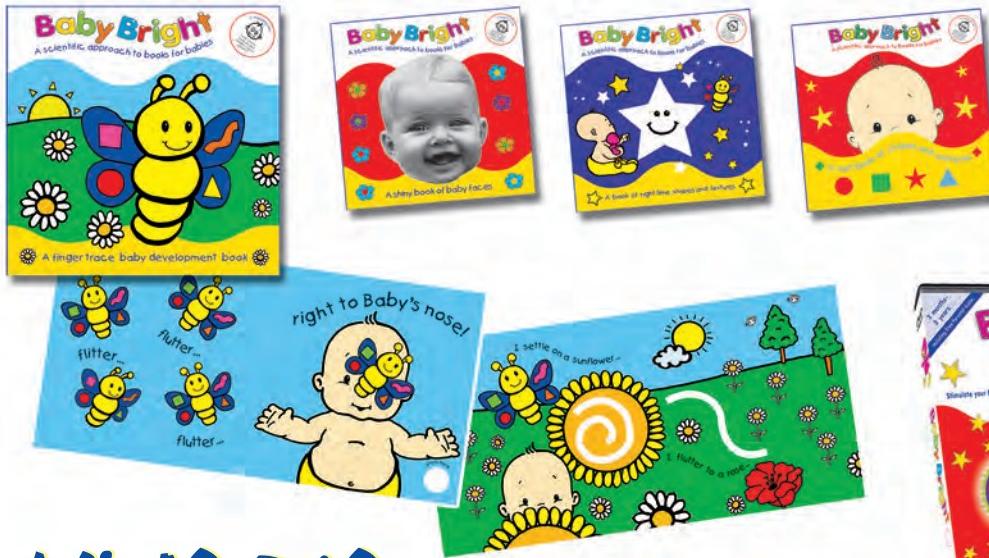
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• **The Programme and Books** are not just pretty pictures to pacify the babies. The content has been devised to take account of the **very latest scientific research** into what really stimulates babies, enabling them to enhance the structuring of their own brain development, whilst having an enjoyable shared experience with either their parents or carer.

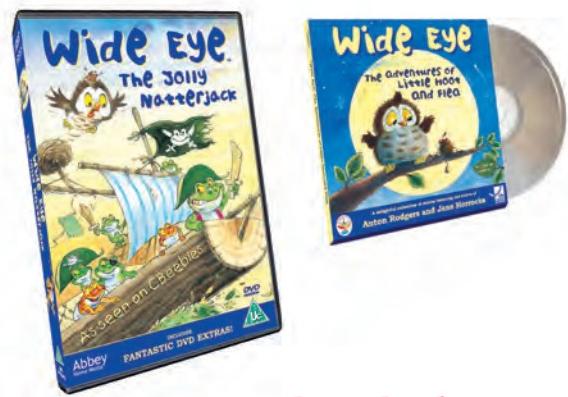
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BIG TOP TALENT!

The circus walks the tight rope into school fitness programs

Encouraged by demand from U.S. youth groups, Ringling Bros. and Barnum & Bailey designed a program that marries the athleticism and artistry of the circus to get kids up and at 'em

with circus skills such as acrobatics and juggling for U.S. kids ages six to 12.

The ball started rolling over a year ago when a Chicago youth group asked the company to launch a program loosely based on circus acrobatics. More associations cottoned on to the idea and began asking for the service. RBBB then approached educators across the country to see what was missing from elementary school fitness programs to further finesse its burgeoning national plan. The company found the best way to get its name into the schools was to work with the President's Council on Physical Fitness and Sport and offer a free-of-charge physical education program to teachers who have increasingly limited resources to mount similar programs on their own. So far, US\$300,000 has been invested into developing and implementing the program.

Lots of kids threaten to run away and join the circus, and now U.S. educators are encouraging such behavior. In an effort to get kids more active and promote the athleticism of its performers, Vienna, Virginia's Ringling Bros. and Barnum & Bailey created a youth fitness program called CircusFit. So far, 2,100 State-side educators have signed on to the program, which is provided at no cost to teachers. The on-line curriculum combines adult-led lessons on health and strength building along

CircusFit falls into five modules and it's malleable enough to work with daily or weekly lesson plans. Each component has five on-line lesson plans with corresponding handouts and worksheets teachers can download from www.circusfit.com. The first three deal with nutrition, setting fitness goals and aerobic activity, and once kids master the basics of phys. ed., it's time to jump into circus-inspired athletics such as balancing and juggling.

The final module, called "Ladies and Gentlemen" merges the physical and theatrical elements of the circus. Kids are assigned roles such as director, producer and performer, and then put on a show for their classmates. Darin Johnson, an organizer of this initiative at RBBB, says building a performance into the program was key to getting teachers stoked about the undertaking.

The CircusFit website also includes an interactive kids area with daily activities and challenges. For example, one task asks kids to count how many steps it takes to walk around the block and report the results on-line. They're accomplishments are then compared with answers provided by other participants.

Moving forward, RBBB is eager to brainstorm with not-for-profits and companies involved with fitness programs. Currently, the company is working with the National Association for Sport and Physical Education in the U.S. to help promote Sport and Phys. Ed. month this May. RBBB will distribute 10,000 posters to educators who've signed up with the association to promote CircusFit and the themed month.

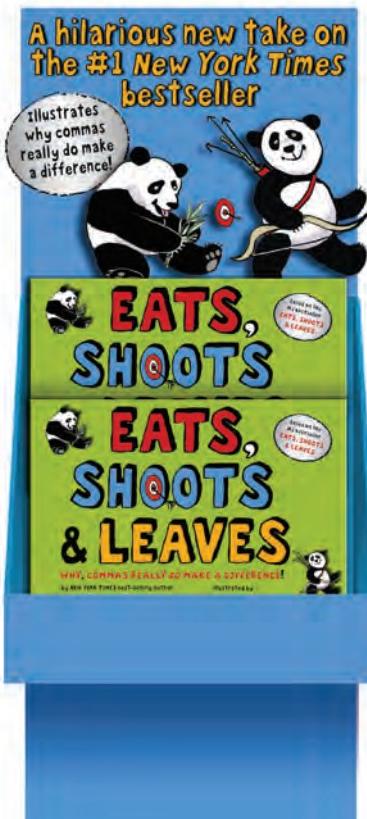
Additionally, RBBB's own circus performances have become a vehicle for spreading the word. For one hour before each show, the cast interacts with the audience and discusses how they stay fit. The latest edition of the traveling big top also integrates CircusFit messages into the merriment, with nutrition and fitness missives popping up on the show's video screens. ■

by lianne stewart

Gonzo grammar: Penguin ups the ante on kids book marketing

Eats, Shoots & Leaves, the grammar-themed New York Times bestseller by Lynne Truss, will soon have a younger, picture-filled bookshelf companion. In late July, Penguin Young Readers Group will release a kids version of the non-fiction title—a 32-page hardcover picture book geared to six and up. At a time when fantasy fiction rules the kids publishing roost, turning tykes onto the Ps & Qs of punctuation might be somewhat of an uphill battle for Penguin. So the publisher is dipping heavily into its marketing pot to get kids excited about grammar, (yes, grammar) and set the book on the road to bestsellerdom.

While a typical marketing campaign for a kids' illustrated book runs upward of US\$25,000, the New York-based publishing house has committed US\$150,000 to a consumer campaign for the grammar title. Penguin's initially targeting the parents who put *Eats, Shoots & Leaves* at the top of the non-fiction bestseller list. Full-page color ads are planned for *Time Magazine* and *The New York Times* around the time of the book's retail debut, and an on-line component called www.savethecomma.com will launch. The content is still being hammered out, but it will focus on getting kids to pay attention to proper grammar.



Stand-up displays will feature prominently at U.S. retailers this summer

Themed punctuation kits, featuring oversized commas and examples of their usage will be sent out to libraries, teachers and booksellers to kick-start the organization of educational group activities for kids. At press time, Penguin was brainstorming ideas for the National Comma Awareness Month in July. Although events are in the planning stage, it's anticipated that libraries and booksellers will get in on the action by providing fun and interactive activities for kids around the book's release date. Emily Romero, VP of Marketing for Penguin Young Readers Group, says if this national event strikes a chord, subsequent themed months highlighting other commonly misused punctuation marks are certainly in the offing.

There's definitely early buzz on the kids' edition of *Eats, Shoots & Leaves*. A hefty initial print run of 250,000 copies, with 100,000 making up the first shipment to retail is in the works. In contrast, a 10,000-copy run of a picture book from a first-time kids author is considered solid in publishing circles. Additionally, retail chains including Barnes and Noble, Borders and Wal-Mart are already on board to stock the book. LS

News in Brief

Sheltown lands premium promo for egg-centric IP just in time for Easter

Although Ballymoney, Ireland-based creative team Patricia and Bernard Sparkes don't yet have their first TV concept *Sheltown* off the ground, the pair scored a retail promo for the property with high-end U.K. toy retailer Hamleys. The specialty store will host an Easter Egg hunt for the show's main character, Splat, on April 8th.

The Sparkes initially approached Hamleys to get a picture of the Splat plush doll taken in-store, but the retailer's PR manager wanted to take the promo a step further. Together they organized the event. The goal is to have Splat photographed with as many celebrities as possible and then auction off the photos and donate the proceeds to the U.K.'s National Autistic Society.

Splat, Cracker and Exactly starred in stories the Irish couple told to their 14 children while growing up, which were later published in a book titled *The Megabike*. Sheltown Productions is currently seeking financing to get the show on air or into the direct-to-video market.



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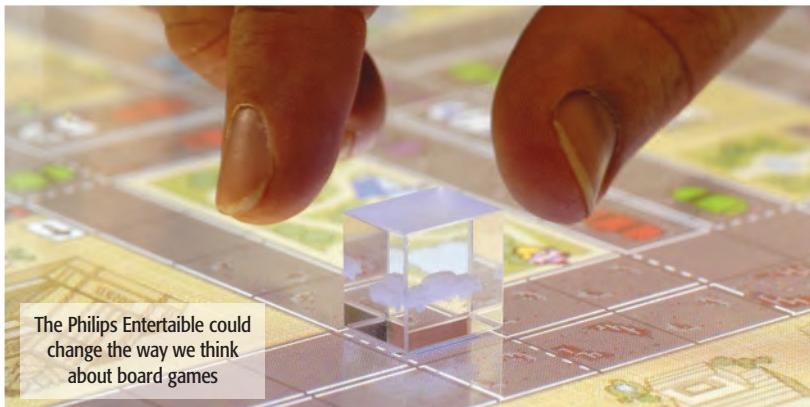
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interactive media matrix

by dan waldman

Electrifying board game play



Philips Electronics is developing a new device that might save family board game night. The new Entertaible combines the social interaction of board games with the electronic excitement of video games and tech toys.

After a few years in development, Philips unveiled a prototype at the Consumer Electronics Show this past January. The concept is relatively simple: Entertaible is a 30-inch LCD touch screen integrated into a tabletop. But unlike regular touch screens, it uses new multi-touch technology that can recognize several fingers and playing pieces at the same time. Players can interact with it by touching the screen and using specialized pawns.

Although the Entertaible is still in its prototype phase, Philips has

many kid-targeted applications in mind. Traditional board and video game adaptations are on the list, but the technology is going to be marketed to the out-of-home sector first; it will appear in entertainment businesses such as casinos and arcades before reaching living rooms. Philips is seeking a business partner that can integrate a gaming platform into the device.

Before unveiling its prototype, Philips first tested it on kids, who played with it enthusiastically with practically no instruction, Gerard Hollemanns, senior scientist at Philips, says.



I, robot

In the wake of the success of WowWee's Robosapien, manufacturers are jumping on the robot bandwagon faster than you can say binary code. But L.A.-based toyco ToyQuest is banking on winning kids over with a model that emphasizes brains over brawn.

Not only is the i-Que robot programmed with a vocabulary of 80,000 words, it's also outfitted with a wealth of facts from the Encyclopedia Britannica library and has the ability to help kids with their math homework and play games. However, it's i-Que's ever-developing memory that's attracting the most attention. Kids can talk to their new robotic pal and he'll get to know them and adapt to them better over time.

How does i-Que get to know you? The same way any good friend does—by asking questions. For example, if you tell him you like baseball, he might ask you later if you got a baseball mitt for your birthday. "You tell him anything you want, and he'll actually remember and bring it up in the future, even years afterwards," ToyQuest brand manager David Haber says.

i-Que (US\$149) hits shelves at major toy and electronics retailers this summer. Additional cartridges designed to feed the robot on subjects ranging from entertainment to dinosaurs can be purchased separately.

iPet leaps from pod to TV screen

Jakks Pacific is reinventing virtual pets by taking them outside the confines of small, hand-held pods. Users must nurture and care for the new iPet in order for it to grow up, but unlike other virtual pets, this one can be brought to life on a television screen via a plug and play console. Once there, the critter gets more freedom. Play patterns vary according to the pet. With the dino pet, the game is all about butt-kicking and exciting adventures, while the dog or cat prefers a walk in the park.

Proper care is an integral part of game play. If the iPets aren't fed and cared for, they become slow and stubborn, but when treated well they get bigger and stronger and gain new powers. The toyco is set to launch the iPet line this fall. The starter kit (US\$49.99) includes the handheld Pet Pod and the iPet gaming console. Additional Pet Pods ring in at US\$29.99 each. Jakks plans to regularly refresh the selection and is currently entertaining taking on licenses for future iterations.





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STAND
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kidscreen'06 SUMMIT



1. The 42nd floor view from the New York Hilton
2. Brunico president Jim Shenkman, KidScreen publisher Donna MacNeil, Senator Tom Harkin and KidScreen conference producer Sandra du Preez after the Senator's keynote kick off
3. ADK's Shu Hosaka and Yoshihiko Shinoda with Adina Pitt and Ed Wells from Nickelodeon
4. Foothill Entertainment's Gregory Payne and Oliver Ellis from Target Entertainment
5. AOL Kids' Malcolm Bird and Finn Arnesen from Cartoon Network Europe
6. The opening day Leader's panel: Geoff Walker (Mattel), Susanne Schosser (EM.TV), Andy Heyward (DIC), Finn Arnesen (CNE), Patricia Wyatt (HIT Entertainment), and Dee Forbes (Turner Broadcast Systems Europe)
7. Media consultant Loredana Cunti and CBBC's Michael Carrington





This year, **KidScreen Summit** welcomed its biggest group of delegates to date. We thought we'd take the opportunity to celebrate the event that saw **1,077** people from **33** countries make their way to the New York Hilton in the Big Apple this past February. As they say, a picture is worth a thousand words. Until next year!



8. Chorion's Mike Dee and Mark Taylor from A Productions 9. Nickelodeon's Keith Dawkins and Donna MacNeil 10. Gary Pope from Kid Industries and KidScreen special features editor Lianne Stewart 11. Pop6's Roddy McManus and Teletoon's Madeline Levesque 12. Rubber Duck's Joan Lofts with Discovery Kids' Rick Clodfelter and Dea Perez 13. The KOCCA booth in the Summit Lounge 14. Super RTL's Till Walz, Pact's Sarah Walker and John Morris from TWI 15. Prodigy Films' Adriano Civita, Mariana Caltabiano and Marcelo Castro from Mariano Caltabiano Creations, and Carlota Carneiro from the Brazilian Independent TV Producers Association

PITCH IT WINNER!

Crediting Ulysses' nerves of pure steel and a great presentation for its tween targeted property, France's planet nemo wowed our Girl Power broadcaster panel to claim gold





16. The marblemedia gang: Matt Hornburg, Andrew Lane, Rita Carbone Fleury and Mark Bishop **17.** Pork n' Beans Samantha Daly, Kid-Screen associate publisher Myles Hobbs and Alicia Serold from Anchor Bay **18.** Inspidea's Chin Joo See **19.** Jonathan Yaged from Disney Publishing and Disney Channel's David Levine **20.** GO-N's Eric Garnet and Donna MacNeil **21.** The Summit lounge was jumpin' during Nicktoons' *Kappa Mikey* launch party on Feb. 9th **22.** LazyTown's Toti Arnors with big boss man Magnus Scheving and Channel 10 Australia's Kate Fitzgerald **23.** The Kid Fitness booth in the Summit lounge



And the winner is...

David Kleeman of Chicago's Amercian Center for Children and Media and MTV Italia's Laura Mattavelli from Milan are the lucky winners of DQ Entertainment's KS2DQ contest held at the Summit. Kleeman can expect a new digital camera to arrive in his mailbox shortly, while Mattavelli will receive a shiny iPod courtesy of the Indian animation production and service company.

Congratulations David and Laura!



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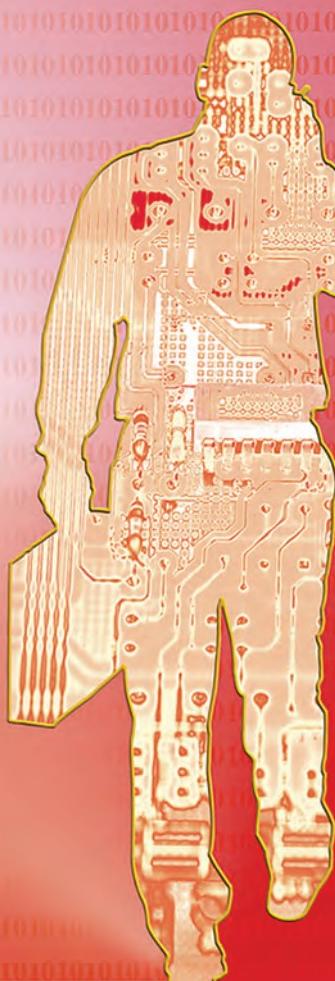


Lighting Up Screens Around The World

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As broadcasters, prodcos and distributors head to market, the phrase "it was the best of times, it was the worst of times" might run through their minds. Certainly, the kids TV market has heated up in the last year, and the proliferation of digital delivery platforms continues to add fuel to the fire. Emerging media outlets keep evolving, however, and no one's quite established how to derive meaningful revenues from these new opps. In our first story, we meet the new generation of execs charged with making digital a viable business. Then we listen in on some of the key digital platform providers. Finally, there's the Cool New Shows that might just be the talk of the market.



Kids content companies are creating new media divisions at break-neck speeds and relying on a new crop of execs to turn emerging platforms into revenue generators. But right now it seems like they're either way ahead of the curve, or playing a game of hurry up and wait

Leading the digital charge

by kathleen tracy

While 21st century digital media may not be quite ready for its close up, it is waiting impatiently in the wings for the chance to take center stage. In the last six months, announcements proclaiming the formation of a digital media division, or the appointment of an exec hired to lead the digital charge have been coming down the pipe fast and furiously. Content creation and distribution companies are increasingly giving credence to the notion that digital download and on-demand viewing is moving media consumption from a pull to a push model—especially with tech-savvy kids. For the most part, however, revenue models haven't been established and a lot of questions as to how this digital business will take off have yet to be answered.

And this is where the new generation of executives responsible for integrating digital content and distribution into traditional media companies find themselves: Straddling the fence between tomorrow's brave new multi-platform world and today's analog business models and strategies.

Because of the highly competitive and uncertain climate they find themselves in, exec members of the digital ranks are holding their cards close to their chests. They're reluctant to identify viable enterprises within their companies (lest their competitors get any ideas) but a few have opened up about the lay of the land for us.

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Hurry up and wait

Although it's no longer a question of if, but when digital media will become the norm, for many the process remains slow going. Take Claire Tavernier, senior VP of interactive for FremantleMedia in the U.K. and Germany. When she joined the company four-and-a-half years ago, she says digital was pretty much an afterthought on any production. "It was something you did once the program was produced and broadcast. Only then did you talk about ancillary exploitation in digital or mobile or on-line," Tavernier explains.



Don't believe the hype (entirely)

There's been a lot of talk about the potential of the digital space, but with the exception of a few examples (iTunes' eight million and counting video downloads comes to mind), the business has yet to prove itself. And this new generation of digital execs is for the most part, wary of getting too caught up in the buzz.

Dan Fill, who joined pubcaster ABC Australia's new media and digital arm as head of development last December, says there's a compulsion to be on every platform coming down the technology pipe, but you need to consider the needs

Spinning off

Cartoon Network is keeping details under wraps, but it is working on spinning off hit series including *The Grim Adventures of Bill & Mandy* (top) and *Foster's Home for Imaginary Friends* (right) into two-minute eps for new digital platforms

But the tables have turned. Her interactive department now gets involved in the earliest stages of a project's development and digital is an integral part of how the company approaches entertainment initiatives.

Art Roche, creative director for Cartoon Network New Media, says large media companies were hesitant because of a fear of the unknown. "The traditional parts of our business were afraid of cannibalizing the audience," he says. Roche admits CN tiptoed into the new platform space, but now it's moving full steam ahead to get to any platform that kids are on.

And expanding that business often means forming new alliances. New York's Scholastic Media looked to Deron Triff's past experience as VP of digital ventures at pubcaster PBS when it hired him late last year to help boost its digital media presence as its VP of business development. Certainly his experience in launching PBS Kids Sprout VOD and digital channels in '05 will come into play as Triff starts setting up new media businesses for Scholastic IP such as Clifford and toon *Maya & Miguel*.

His first order of business is to look at how Scholastic can work with companies outside its comfort zone of television, traditional publishing and consumer products. Internet companies, computer manufacturers and consumer electronics hardware manufacturers are on his hit list.



of the content first. "I believe that good experience for a user still starts with an entertaining story, great characters and settings. Technology is there to enhance the content—not to replace it," he says.

That said, he acknowledges audiences (including kids) want content on-demand, delivered in formats and to devices that suit them. "The audience has become more sophisticated and increasingly insists on playing an integral role in the content offering itself. They want their voices, images, video and artwork to be incorporated into the experiences."

While the pubcaster has yet to create a project involving content generated by its kid viewers, ABC did get a start with its adult audience last year. ABC Video Lives invited viewers to send in self-made videos, depicting their life stories. A large collection made its way on-line and the winning piece debuted on the net's new digi spin-off, ABC2. The concept has since been turned into a weekly show.

DIC director of business development and strategic planning, Leila Pirnia, says execs need to make sure the content remains relevant to both the consumer and the company's business model. To date, digital add-ons such as mobile games and wallpaper have worked for DIC in building brands like Trollz, but it has yet to greenlight a show intended solely for a digital platform.

But DIC is looking at new media for its traditional offerings. *Horseland* is good example. Developed from website www.horseland.com that was built by a father for his daughter who loved to race horses, the 26 x half hour toon will debut on DIC's Saturday morning CBS block this fall. And both platforms will figure into the property's brand strategy.

Making digital work

While platforms such as VOD and broadband have been used largely as promotional vehicles in recent years, companies are starting to make moves to eventually turn those digital spaces into revenue generators.

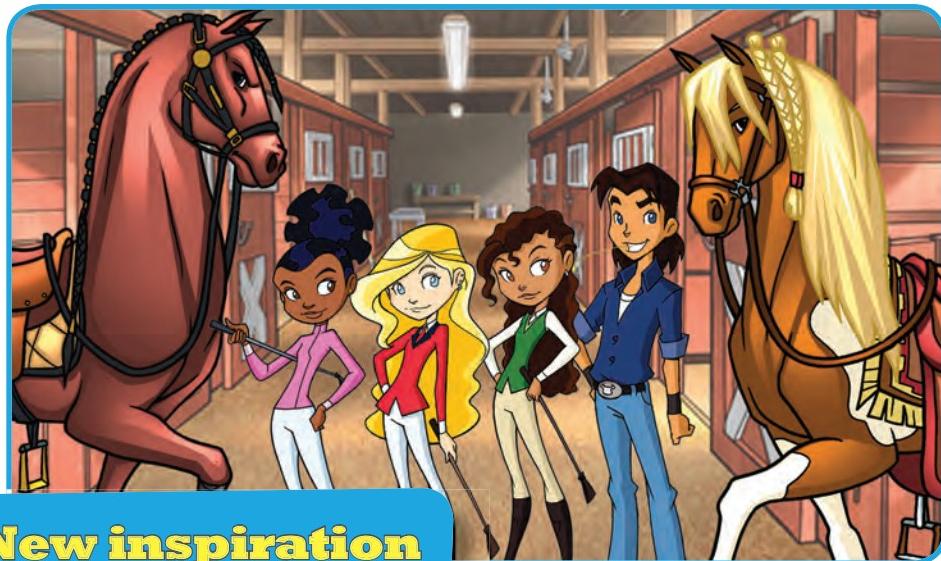
Perhaps the most aggressive player right now is network titan Nickelodeon. At its recent advertising Up Front, the number-one U.S. kids broadcaster announced a multi-million dollar development slate for non-linear productions. In other words a number of the net's shows will be culled from broadband and video game sources. It certainly suggests the net's confident about digital media's revenue-generating potential.

Shows such as *Mr. Meaty*, which got its start on broadband platform TurboNick, will be migrating to broadcast. Moreover, Nick is setting up the Inkubators Lab in its Burbank, California studio for the sole purpose of developing animated content specifically for digital platforms, including wireless, portable video devices, broadband and gaming. Heading up the net's expansion across digital and future platforms is recently promoted Steve Youngwood, former senior VP of entertainment products, and who is now executive VP of Nickelodeon Digital Media.

Cartoon Network is being somewhat more cautious, it seems. Roche says a lot of his division's activity to this point has been

in repurposing content for VOD, but the net's actively looking at developing original content for the space. The Burbank, California animation studio is working away at making two-minute spin-off eps of current CN shows such as *Foster's Home for Imaginary Friends*. The plan is to take the original shorts and put them on every digital platform going, where possible. However, Roche isn't quite ready to divulge distribution details.

Scholastic, on the other hand, has turned to digital hardware to expand its brands. Triff points to last fall's launch of the Read



New inspiration

While DIC hasn't greenlit a project designed solely for digital, the web served as the source for *Horseland*, debuting on CBS this fall

with Me DVD interactive book format. "It is really interesting when you think about trying to work off the principle of literacy, which is what we are all about, and translate that to media," he says. Read with Me DVD, with its read-along elements and interactive approach to reading represents all the things that you can do in a media environment that analog ink and paper makes somewhat difficult—like hearing how words are pronounced, for example.

At newly formed Warner Bros. Home Entertainment Group, which oversees digital content delivery to consumers, things are moving slower still. "We are creating content that works in the ecosystem," president Kevin Tsujihara says. It's primarily short form content that's suitable for a number of platforms. Although DVD, network and cable sales still drive the lion's share of industry revenues right now, he explains.

Treading cautiously

Bringing in revenue means approaching pay-for-play models, such as charging per mobile download, more cautiously. "We are extraordinarily sensitive to anything that could look like exploitation," Fremantle's Tavernier says. "We don't want to have kids that want to access something to get charged US\$20 at the end of the month."

Similarly, Roche admits CN encounters difficulties that brands

"Leading" continued on page 108



There's more to space than stars.



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COOL NEW SHOWS!

by lianne stewart



Pénélope Tête En L'Air

Style: CGI with 2-D backgrounds

Format: 26 x five minutes

Demo: Preschool

Budget: US\$1.82 million

Status: Original and book-based scripts are being hammered out, and toon work is underway at co-production partner's Shirogumi animation studio. Meanwhile, Nippon is actively pursuing presale partners in North America and Europe to top up the budget

Delivery: Q4 2006/Q1 2007

PRODUCER: Tokyo, Japan's Nippon Animation

PREMISE: Based on a series of picture books by author Anne Gutman and illustrator Georg Hallensleben from Paris, France-based publisher Gallimard Jeunesse, Pénélope is a three-year-old blue koala who's sweet, charming, and delightfully absentminded. An example of her flighty behavior is explored in one ep when she's picking flowers at the local farm and decides to become a florist on the spot. But when her friend then trades some apples for the freshly picked flowers, Pénélope decides she'll pursue a life of selling apples. Well, that's until another pal exchanges the apples for a jewel-like stone. Pénélope's inevitable desire to become a jeweler is short-lived when she then trades the would-be gem in for some crepes made by other friends. When the little koala is done eating, she revels in her success at having three different careers in one day.

Lola & Virginia

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Ricky Sprocket - Showbiz Boy

Style: Flash/2-D

Format: 52 x 11 minutes

Demo: Eight to 12

Budget: US\$300,000 per half hour

Status: In development and just starting the scripting phase. Teletoon has picked up the Canadian cable broadcast rights and, at press time, Bejuba! was very close to signing a major U.S. cable broadcast deal

Delivery: Q3 2007



the world's biggest superstar Ricky Sprocket. Sure, he's got a gaggle of adoring fans, but he still has to do his homework, deal with an annoying younger sis, and juggle a regular life with one that's constantly in the spotlight. Potential storylines for this giggle-inducing series include a camping trip with his family to get away from the glaring gaze of the press. Unfortunately, paparazzi get tipped off and soon enough, a picture of Ricky's posterior is all over a trashy magazine! He's pretty sure it isn't a snapshot of him, so he does the celebrity thing and sues the tabloid. But in order to prove the photogs got the wrong guy, Ricky has to moon the court—giving his behind a lot more exposure than he ever imagined.



Five Minutes More

Style: Live-action puppets

Format: 65 x five minutes

Demo: Preschool

Budget: Approximately US\$1.8 million

Status: Stories, character designs and puppet builds are being finalized. Disney has picked up U.K., Europe and Middle East pay-TV rights, and ABC Australia will debut the series on Aussie terrestrial airwaves. The team is targeting further presales in North and South America, Asia, South Africa and New Zealand

Delivery: Q1 2007

PRODUCER: Somerset, England's Snow River and Sydney, Australia's Buster Dandy for ABC Australia

Premise: Any parent who's about to finish reading a bedtime story to a child will invariably hear the youngster plead "just five minutes more," and this much-used phrase sparked the creative mind of Snow River's Angus Fletcher, former prez of Jim Henson UK. Storybook-inspired *Five Minutes More* wants its preschool viewers to see there's a world of enjoyment beyond the television screen. The entertainment-focused series stars five soft and cuddly-looking puppets (think Beanie Babies), who live on the comforter of a child's bed. Each five-minute episode begins with them coming to life and cracking open a picture book. While one reads a tale, three others enact the story on the screen. But the laughs come courtesy of the interupter—a character who constantly disrupts the story with questions such as "what happened next?" and requests for the reader to turn the page. Fletcher stresses the series is not about educating kids; it's intended to help revive the lost art of storytelling through entertainment.

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ANIMATION/KIDS

(52 x 30')

1 RATINGS ON YTV!
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Tired of being overlooked by big kids, tiny Milo Powell dons his terrycloth cape as Captain Flamingo and saves the day for kids everywhere. With the secret help of Lizbeth, the girl next door who totally loves him, Captain Flamingo fights for justice, in a big beaked way! A co-production between Breakthrough Animation, Heroic Film Company, Atomic Cartoons and PASI Animation. A YTV Original Production.

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ANIMATION/KIDS

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Tanya Kelen, Head of Distribution

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e tkelen@breakthroughfilms.com

Magnitika

Style: 2-D Flash

Format: 52 x 11 minutes

Demo: Girls ages six-to-eight

Budget: US\$4.5 million

Status: TV Pinguim is in the early development stage and is looking to hook up with co-production and presale partners

Delivery: Q1 2008



PRODUCER: Sao Paulo, Brazil's TV Pinguim

Premise: Having just received the honorable mention nod at our last KidScreen Summit live Pitch It! session, *Magnitika* is about a girl who is just like every other tween. Meg's a girly-girl who loves school and high-tech chats with her best friend. But there is just one catch. Meg lives on Magnitika—a distant world where electromagnetic force powers the planet instead of gravity. Her earthbound pal, Alice, gives her magazine-inspired relationship advice and horoscope updates through a specially designed transmitter. Meg asks for Alice's help in one episode when she

realizes her fave dress doesn't fit her. Alice refers to her celeb mags and tells Meg to diet by eating only green foods. Funnily enough, Magnitika's sweets are typically green in colour. Meg happily eats her candy but becomes even more freaked when she gains, not loses, weight. Her mom finally explains she definitely doesn't need a diet—she's just growing up and out of her clothes. Alice sees her mistake and tries to make up for it by offering some fashionista advice on Meg's new wardrobe.



Tork

Style: CGI characters with live-action backgrounds

Format: 52 x seven minutes

Demo: Preschool

Budget: US\$250,000 per half hour

Status: Neptuno is negotiating with broadcasters in the U.K., Canada, the U.S., France and Germany

Delivery: Q2 2007

PRODUCERS: Barcelona, Spain's Neptuno with TV3 Cataluna

Premise: Created by the same folks who developed *Connie the Cow* and *Dougie in Disguise*, Tork started his existence as a give-away premium sold in a package of snacks. But instead of ending up on a kid's toy shelf, this little elf landed in a small garden. Fortunately for him, Iris, a fairy in charge of this backyard, cast a spell to bring him to life. This series for preschoolers shows Tork's new life as he makes pals with insects and hangs out with his best friend, a toy alien named Battery. Iris assigns him jobs in the garden, such as checking all of the nests to make sure they don't fall down when the wind blows. She even helps him get to the top of the trees by giving him the power of flight, but as a first time flyer, Tork keeps falling down or flying into things. Fortunately, the birds offer to give him some tips and he ends up having a blast playing games and securing nests with his new winged friends.

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Little Princess

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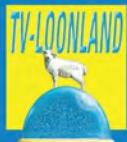
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Teem Awethom

Style: 2-D

Format: 52 x 11 minutes

Demo: Eight to 12

Budget: US\$300,000 per half hour

Status: Nerd Corps is chatting with broadcasters in the States now that Canada's YTV has come onboard as a development partner

Delivery: Q1 2008



PRODUCER: Vancouver, Canada's Nerd Corps

Premise: Get a group of enthusiastic social misfits, add a lisp, and you've got *Teem Awethom*, a high school jock's worst nightmare. The superheroes, who make it their mission to fight everything that's cool, include Colin Clump as Special-ops-Quadruple-Extra Black-Belt-Ninjitsu-Stunt-Commando and Lars Arst, Lead Master of Illusion who can make a whole class disappear by closing his eyes. One adventure sees cool kid Chet get accidentally injected with Teem's anti-cool serum. Suddenly, the hippest guy in school wants to be a member of *Teem Awethom*, but the forces of cool won't have any of that and are just about to give him the most atomic of wedgies when the serum starts to wear off.

PRODUCER: London, England's TV Loonland and The Illuminated Company for Germany's ZDF

Premise: Once upon a time there was a little princess who lived in a castle with her parents, the King and Queen. Like most four-year-olds (and some adults), she's not happy when she doesn't get her way, but eventually learns to make the most of any situation. For example, one episode shows her bringing home a tadpole. She explores the castle to find lovely things to help him feel comfortable in his new habitat, but before she's finished, Taddy has transformed into a frog. Unfortunately, he's also keeping the residents of the castle up all night with his



Little Princess

Style: 2-D

Format: 30 x 11 minutes

Demo: Preschool

Budget: US\$4.75 million

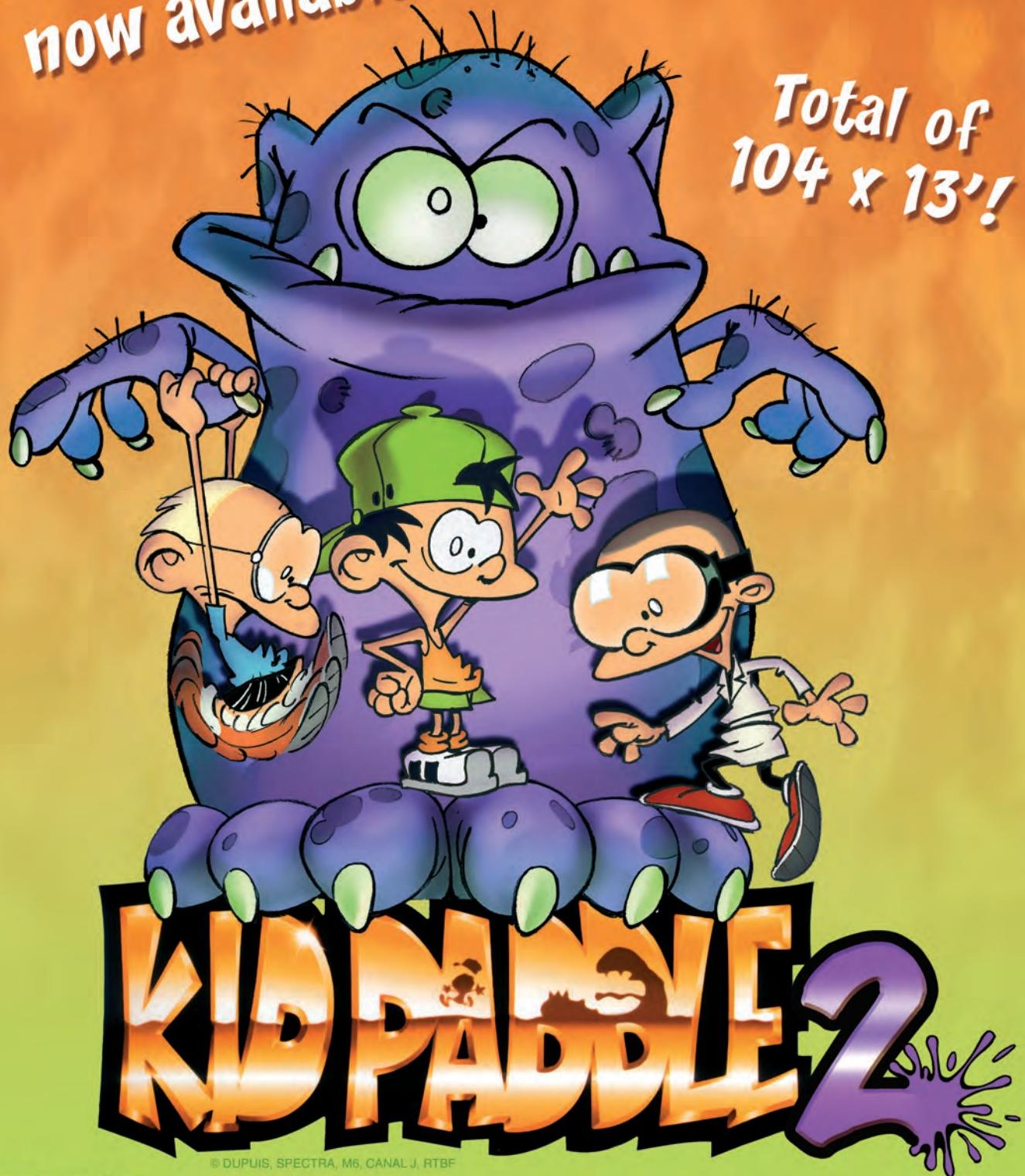
Status: ZDF, Five's Milkshake block in the U.K. and ABC Australia have signed up

Delivery: Q3 2006

lonely croaking. Although she doesn't initially want to let him go, she realizes Taddy has to return to his own habitat. *Little Princess* is based on a series of 17 picture books authored by Tony Ross that have sold more than three million copies worldwide. ■

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KID PADDLE 2

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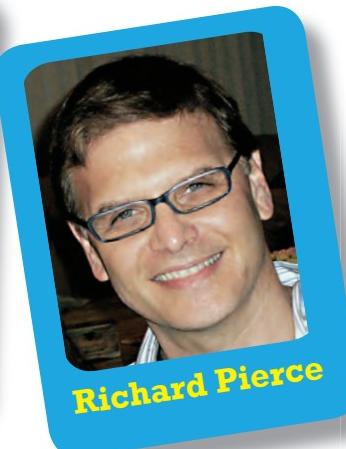




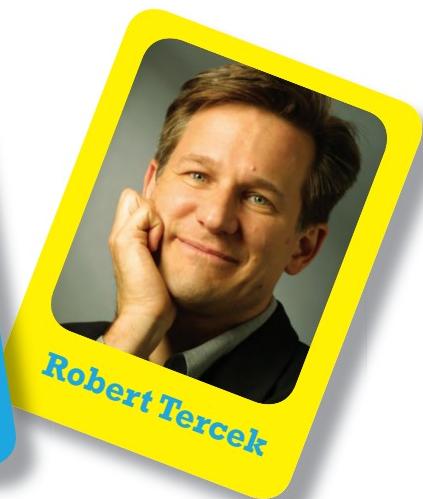
Malcolm Bird



Doug Murphy



Richard Pierce



Robert Tercek

There's been a lot of talk about the brave new world of emerging media. It stands to change the traditional TV landscape and the way kids producers hatch content. How do the platform providers from the realms of VOD and broadband see things shaping up? In the following discussion excerpts from a rousing panel held at the KidScreen Summit, we get the chance to:

MEET THE HEIRS APPARENT

edited by lana castleman

Doug Murphy, executive VP of new business development, Nelvana: Perhaps the biggest opportunity or threat to all of our business is what's now being referred to as Web 2.0, the second coming of convergence. What helped to inflate the stock market bubble at the turn of the century is back again and this time it seems to be for real. What has happened? Three things: First, broadband penetration and the rapid growth of broadband the world over; second is the advent of what's called secure rights management protocols. Now we have what's called true content portability. The third thing that's happened to bring this convergence upon us is this huge launch of new appliances and platforms to deliver content. We've all witnessed the dramatic uptake of the iPod. Mark our words: There will be a breakout winner that will enable video downloads and the transformation of the computer to your living room.

Malcolm Bird, senior VP of kids and teens, America Online: The one thing I wouldn't want to be is a national TV network in 10 years time, because that idea is going to be obsolete with the adoption of on-demand and internet experiences.

Diana Wechsler Kerekes, VP of broadband content acquisition, Comcast: I find VOD to be very exciting and to put it in perspective, Comcast alone last year had 1.4 billion on-demand views. Kids is a huge category and a huge part of VOD. PBS Kids Sprout alone pulled in more than seven million views in January. VOD is very fast, flexible and gives a lot more opportunity for existing networks to adopt these new cross-platform strategies.

Richard Pierce, director of video content acquisitions, Sony Connect: We're really in the Wild West. I think we have a lot of statistics and a lot of guesses as to what is and isn't going to work, but nobody really knows. The consumer ultimately is going to dictate the form, business model and way of distribution that's going to work for them. [And] I don't think it's so bad to be a network. The networks are still here and aggregate 48% of the advertising revenue. It's an incredible platform and networks do well only because of the content that they have.

Murphy: I want to stay with the notion of the multi-platform universe. In the context of making new content, if you were a

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producer today what would you do differently? How do you make a meaningful piece of content that has a chance to rise above all of the clutter, leveraging multi-platforms?

Robert Tercek, CEO, Multimedia Networks: It's hard to say what attributes are going to work in the deployment of various platforms. The first recommendation is, if you wish to develop a multi-platform property, try to think of those attributes that lend themselves to exploitation and most appropriately on different platforms.

Murphy: Different attributes, [explain that] a little more for us. What are you thinking?

Bird: I think you're not looking at making a TV show anymore. You're looking at making a property. So, how does that property live? If you're developing an IP and its characters, how's it going to live in gaming and on traditional delivered streaming media? How's it going to live if you transfer that into an interactive storyline tool that you may build? Will it live in social networking, if so, how? Then the monetization of it is very interesting because it does change the way you build your business model.

Wechsler Kerekes: We launched Sprout with the on-demand platform first with 50 hours [of programming]; it started to set up what that brand is, then we launched linear.

Bird: Sprout is sort of a watershed product simply because you did launch VOD first. When you were planning Sprout, did you look upon all of those platforms equally?

Wechsler Kerekes: Yes.

Bird: So it wasn't a case of, 'the TV network is going to be the governing...?'

Wechsler Kerekes: No, not at all. We thought it was a very big mark to go out with VOD first. It was a very important statement. When we launched the linear, we also launched on-line at the exact same time to give credence to all three platforms.

Murphy: The one challenge that we had was Comcast, for the longest time, wouldn't pay for any content. So I think the key for content owners in this room is trying to find a compelling packaging idea to take to Comcast or other VOD providers. They are paying some fees now.

Pierce: I wanted to jump in just in terms of what content providers can be thinking of in terms of the multiple platforms. I really believe that you have to let the idea drive where your content is going to go. I think you can actually make yourself pretty crazy in terms of how is it going to work for mobile, IPTV, cable and

network TV. I would also think that when you're developing projects, one of the advantages of the IPTV space is that you're not limited to the traditional blocks of time where you have to program for a half hour or an hour...I think it's very freeing for the creative producer. And when you're shooting, shoot everything. Expand your shooting schedules if you can afford to do that to make additional product, which then can be monetized elsewhere.

Murphy: I think those are great points and I want to give Malcolm a chance to tell one of his success stories with regards to *Princess Natasha*. This is an example of content commissioned specifically for web delivery.

Bird: So we launched the kids site and got three million-plus kids on KOL. We made original programming, and one of the series, *Princess Natasha*, became an instant on-line hit. We built this audience up on-line, and it's really interesting to speak to potential partners about the property. Not only do the kids watch the video, they play the games, download the printables, use the buddy icons and read the comic books. We've now got [*Natasha*] fully licensed in every major category and it's going to be the first property that started on the internet and went to TV; it's on Cartoon Network [US].

Murphy: The thing about the web that KOL does so well is that it's engaging and it's interactive; it is two-way and I think there's a marriage of those two ideas in that content producers have the ability to use the web as a test kitchen for new

Kids is...a huge part of VOD. PBS Kids Sprout pulled in more than seven million views in January

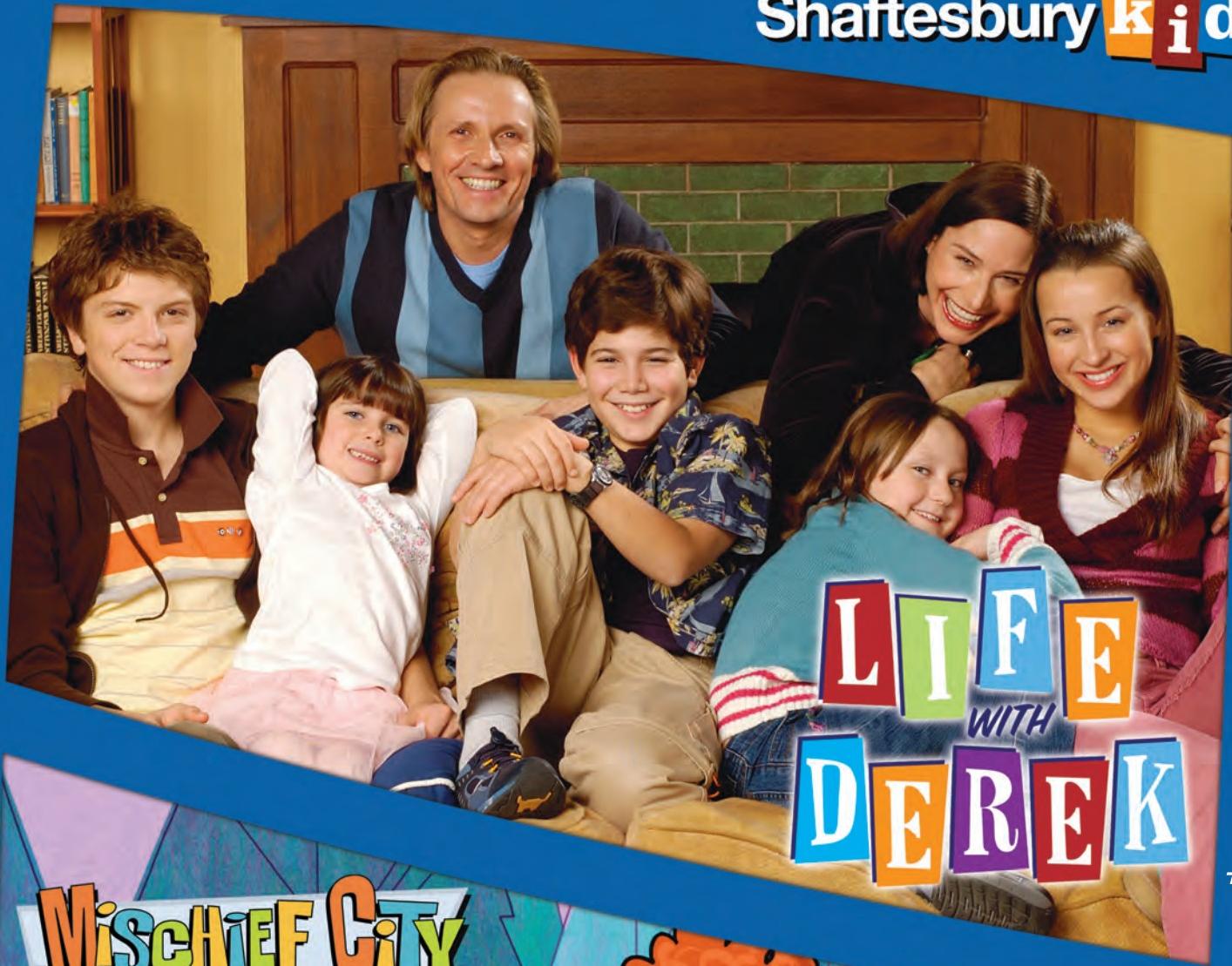
*Diana Wechsler Kerekes,
VP of broadband content acquisition, Comcast*

ideas. There's no reason why you can't have kids comment on your character designs. Maybe next time you're going to spend US\$100,000 on developing scripts and a promo reel, maybe spend US\$25,000 and toss it up on the web and invite children to come and make comments. That in and of itself could be a fascinating way to explore and evolve your content.

Tercek: My business is launching a pilot first on the web and then bringing those propositions to distributors. I just want to ask a question of the other panelists here...What is the engagement model? In April, I'll be bringing my first network to each of you, hopefully, and I'd be curious to understand how you might engage with any company that has programming [and wants to get it] distributed on your network.

"Heirs apparent" continued on page 110

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BROADCASTERS STEP INTO INDIE SHOES

With costs going up, licensing fees going down, and networks asking for more rights such as VOD and mobile, it's getting harder for independent producers to foresee an ultimate payoff. So, following Nerd Corps president Ken Faier's question posed during the Leader's Forum at our KidScreen Summit, we asked our panel of international broadcasters to put themselves in their partners' shoes. How would they handle the negotiation phase in this challenging climate as an independent producer?

Terry Kalagian

**VP of acquisitions and co-productions,
Cartoon Network**



The reality is we all have to be much more creative in how we put together productions. As unlikely as it seems, there is an upside for independent producers. Since so many broadcasters are involved in multi-partner co-productions, there are more independent projects getting produced. All of the partners have to be much more collaborative than they've been in the past

and the buy-in happens earlier on in the process. I would say this is the opposite of being a "service provider"; in this process, producers are partners. Everyone, including broadcasters, is trying to be more flexible and creative in coming up with scenarios that will get projects funded.

Beathe Anita Daae

head of children's programming, TV2 Norway



To keep independents alive, broadcasters and other license holders must not squeeze prices down to nothing. When this happens, the result is small independent producers go bankrupt and broadcasters then face a monopoly of two or three major producers. We, the broadcasters, must think long term, not only short term or short money.

If I was an independent producer I would tell the broadcasters that quality costs, it has long life, and channels with the best content win. But as a producer with all rights, I would also be aware that revenue sharing is a consequence of revenue building.

Deirdre Brennan

ABC Kids programmer, ABC Australia



As a public broadcaster, we acquire programming based on the quality of the content not the commercial potential, but we also need to understand that many producers have to pursue rights exploitation to actually fund the production. My advice would be to retain as many rights as possible, even if they are not necessarily on the negotiation table—they could be highly valuable in a few years time!

Chris Rose

acquisitions coordinator, BBC



A cross-platform proposition has more chance of engaging with the audiences as they begin to receive children's content on an increasing number of devices. As an indie, I'd look to exploit the brand across alternative media to complement those of the broadcaster, such as comic books, downloadable audio files and specially produced extra footage.

Julien Borde

head of purchasing for youth department, France 3

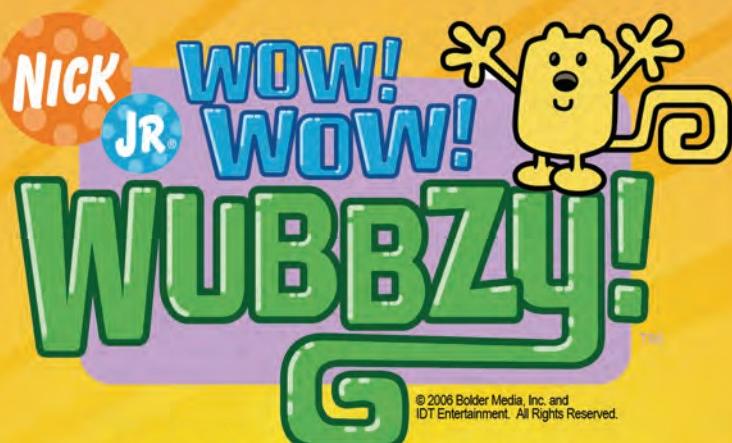


If I were a producer I would follow simple and easy rules to prepare my negotiations:

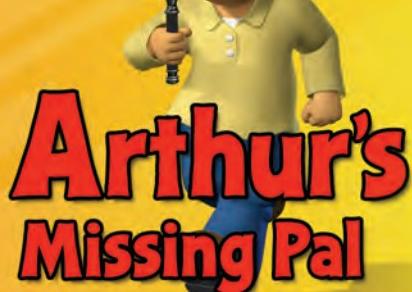
- Do not forget to mention kids and their expected reactions to the show during pitching sessions. Include research phases in development
- Never give scheduling lessons to the broadcasters, they usually are very proud of the way they manage their grids!

- Be clear on what you really need from the broadcaster and be clear on what rights you are going to provide
- Clearly define what influence the broadcaster will have on the show. Propose a real partnership in the development but be strong on the final cut
- Work with the broadcaster to define the best strategy to build a franchise and ensure the licensing plan is consistent with your property
- Always inform the broadcaster on the evolution of your international financing plan

ENTERTAINMENT AS LIMITLESS AS A KID'S IMAGINATION



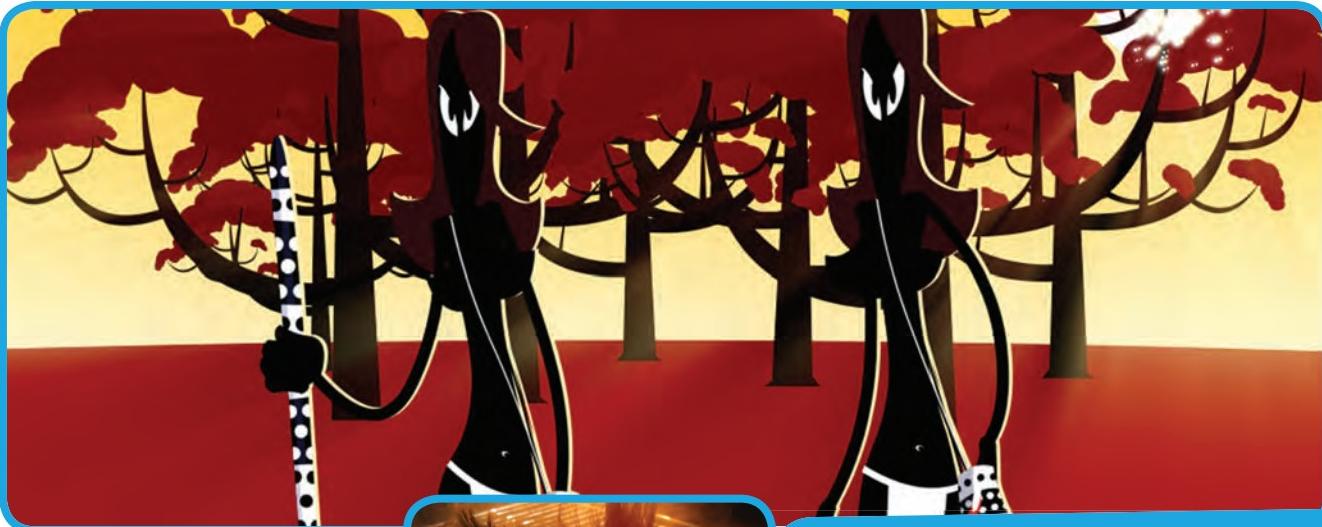
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"Leading" continued from page 92

with older audiences just don't. Kids don't have their own credit cards, for one. And there have always been safety issues and COPIA rules surrounding kids use of the internet to contend with. "It can become a challenge for the business model of products because you don't want to be selling to kids all the time," he says.

However, Tavernier points out that even though they tread lightly things are changing, at least in Europe. "People are getting more comfortable with the concept of paying for content—that's both parents and their kids—as long as you are being very transparent about it and very clear as to what value you're getting by paying," she says.

Then there's the issue of digital rights. "The traditional media companies have been organized in such a way that was really setup for physical distribution," says Tsujihara. He points to the advent of iPod TV downloads as an example. "It might seem like a simple straightforward deal, but the network contract that we have didn't [cover] this new revenue stream."

"When you're negotiating for rights, it can be tricky," Roche agrees. Despite the fact that broadcasters hold a lot of the bargaining chips when it comes to rights negotiations, by the time older shows reach CN, the broadband rights have been already sold or it's been running on a website.

Most executives agree the broadband space is the most developed digital platform currently for kids. "The whole on-line space is a great business to be in right now," says DIC's Pirnia. "Advertisers are already comfortable spending money so there is a viable economic model there. You can create more engaging content, whether it's a website, social network or streaming video site. The kids are already there and it's very viral."

The digital jury's still out

The consensus is that among kids, portability is key. But as to what digital platform is best poised to break away from



Broadband bonus

ABC Australia's *The Wagalak Sisters* (top) was produced for the web last year and made its way to diginet ABC2. State-side, Nick will move broadband original *Mr. Meaty* (left) to its airwaves in 2007

the rest of the pack remains a crapshoot. Despite the current buzz, Tsujihara says, "I'm not sure iPod is going to get the same kind of market share that it's taken for music because... video consumption comes in so many forms that consumers will soon be agnostic."

Portability and on-demand functionality strike Tsujihara as the two components kids want most in a device and believes that models following Sony's PlayStation Portable design may get the leg up on the iPod. Good graphics, bigger screen and better durability will win more kids over than the small, sleek and stylish video iPod setup, he says.

Gary Carter, chief creative officer of new platforms at FremantleMedia, says he doesn't believe mobile will be able to sustain its current momentum as a content platform. "I suspect that in the history of all this change, the mobile moment is just going to be just that—a moment. I think there will be a convergence with phones and portable laptops."

Like ABC Australia's Fill, Carter believes the future may involve more direct audience participation with digital content. "The 14-year-old kid behind the computer understands what we are doing almost as well as we do," he says. "I'm [not] all in favor of amateurism; [but] if you want to engage the audience that is migrating away from television rapidly, you have to understand that they know what's going on." ■

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"Heirs apparent" continued from page 104

Pierce: Made for the medium? We haven't really had full discussions on that at this point because we don't know what the financial model might be. But again, we haven't launched at this point. So I don't have any data as to where we're going to be.

Tercek: How about AOL? AOL's got a proven model for engaging with outside media companies and partners.

Bird: If you're talking about bringing in individual content, individual IP, that's really simple. If you're talking about a network or channel, that is a much more convoluted conversation. We've got a distribution platform, you've obviously got a channel that you've thought through a unique selling point. There's a number of different ways we can work with you to

Pierce: We are focusing on the download-to-own business... I think the theory is, let all the boats rise first and then start to extract. One of the areas that I think is incredibly important is the kids area. That is a niche business that is a huge business and Sony Connect wants to be in that business in a very bad way. We will be developing a specific channel for children's content on a download-to-own basis and that will evolve.

Tercek: First of all, it's not likely that the companies represented to my right and left, are going to be competitors. They're going to be some kind of marketing partners, possibly a distribution partner and ultimately a partner that can collect revenue on your behalf and share some with you [as a content producer]. I think that's what I'm hearing you all say.

Murphy: Is Comcast pushing to anything on the wireless platforms?

Wechsler Kerekes: Well we just announced our partnership with Sprint, so we're absolutely looking at everything we can do on the wireless platform and what can be pushed down there and how to package it and put it together, absolutely.

Murphy: I find [these changes] thoroughly exciting, but what's difficult for us—putting my content producer hat on—is that we work really hard to greenlight new shows, we get [small] license fees at least in the U.S. marketplace. So we placed the bets on the consumer products business [to make up the difference]. We're hoping we'll get Fisher-Price or Hasbro. But try to have a conversation with the big master toy companies about the web as a way to reach an audience and their eyes roll back in their head. It's not meaningful.

Bird: Going back to *Natasha*, last year in June, I went to the [Licensing Show] and people were looking at me like 'Why the hell am I talking to the guy from AOL for?' So you start talking to people and say 'I've got 3.5 million kids who not only watch it, but they've played the game and downloaded it. And in the future, they're going to be walking around watching it on their cell phones.'

Tercek: You teach them a play pattern, that's what you do on the web.

Murphy: I think all of us on this panel have drunk the Kool-Aid, I'm just not convinced the major toy companies have.

Bird: They're going to have to, look what's happening in the toy business. Mattel has gone through probably one of the most difficult years they've had in years, and Mattel's Barbie.com is one of the most successful websites that's out there for kids. So the toy companies and the licensees have to drink the Kool-Aid because it's the future of their business. ■

For full downloadable audio files visit www.kidscreensummit.com

Toy companies...have to drink the Kool-Aid...it's the future of their business

Malcolm Bird, senior VP kids and teens, AOL

distribute that channel and we actually do similar things on mobile. You've got a mobile-download ringtone channel that has 4,000 ringtones on it and we can say, 'Great, we can target and distribute those via AOL Music and you'll get 18-million people and they're all people interested in music.' And so we would work very closely with you on your distribution backend through our platform.

Pierce: We are going to be offering a variety of business models on the site. There will be download-to-own. We will be bundling, where you can get a discount if you buy a certain number of pieces of content. That content will be available to your PlayStation Portable, which you can then push through to your [computer]. We will also have subscription services and promotional content. We will also have an advertiser-based business model for certain content—so we're covering all the bases and we'll see where it will ultimately end up.

Murphy: Nelvana's just picking the digital sell-through piece and there's a number of reasons why we're choosing that lane. One of them is rights management. When you stream content, or you rent content, you may indeed find yourselves colliding with some rights you've given up to broadcasters for promotional usage of your content or potentially to some home video partners. I can't get arrested at retail at with some of these great shows, but I might very well wake up and find myself selling 1,000 or 2,000 downloads a month.

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Adam Bonnett



Marie Chappelow



Oliver Ellis



Betts Fitzgerald



Jean Gauvin



Darren Kyman



Jeffrey Shapiro



Carlin West

4Kids Entertainment (New York, New York, 212-758-7666): 4Kids has named **Carlin West** its senior VP of new concept acquisition and development. At 4Kids since 1993, the former senior VP of marketing and licensing will be responsible for identifying and developing new product concepts and non-TV-based properties. Taking over from West as senior VP of marketing and licensing is **Tony Reed**. Reed, formerly senior VP of corporate marketing, joined 4Kids in 2001 and previously worked at General Mills and Stride Rite. In his new position, Reed will manage the strategic development, licensing and marketing of key 4Kids brands including Cabbage Patch Kids, Winx Club and Magical DoReMi.

Meanwhile, 4Kids subsidiary The Summit Media Group has named **Lee Ravdin** as president, replacing **Sheldon Hirsch** who resigned as CEO earlier this year. Ravdin has more than 30 years experience as a media buyer and planner of kids' media, most recently as president at full-service media company, Lake End Consulting.

American Greetings (Cleveland, Ohio, 216-252-7300): **Betts Fitzgerald** takes on the VP of outbound licensing role for the recently established American Greetings Properties (AGP). In addition to finding new licensing partners for the company, **FitzGerald's** responsibilities include shepherding properties in development. Most recently she was senior VP of brand management at Port Chester, New York-based Lisa Marks & Associates. **Lindsay Martinez** joins AGP as brand manager, with a focus on overseeing Holly Hobbie. Prior to picking up with AG, Martinez worked in brand management at New York City's The Beanstalk Group.

BBC (London, England, 44-208-743-8000): **Richard Deverell** steps into the hole left by the departure of Alison Sharman late last year as the new controller of BBC Children's. Moving up from COO and acting controller of Children's, he's now steering the Beeb's kids programming further into the digital realm. **Anne Gilchrist** gets moved from executive editor of independents and events to the brand-new post of CBBC creative director. She's now responsible

for all CBBC content and kids programming on BBC One and Two as well as CBBC's on-line initiatives.

BKN International (Paris, France, 33-1-53-772-888): The global animation company has set its sights on the U.K. video and new media market with a new offshoot, BKN Home Entertainment. Operating out of London, MD **Matthew Graham-Clare** and production director **Mark Saxe** are in the process of setting up shop. Graham-Clare most recently worked as DVD division manager at Universal Pictures, while Saxe stepped over from BBC Worldwide (production director of BBC Video) to join BKN.

Cookie Jar Entertainment (Montreal, Canada, 514-843-7070): Flagship brands The Doodlebops, Caillou and Arthur now have **Jean Gauvin's** full-time attention as he steps into the role of creative director. Gauvin will tap into his 20 years of experience in the graphics field to guide the company's global entertainment, licensing and corporate creative image. He most recently served as VP of graphics and design at Effigi.

Disney Channel Worldwide (Burbank, California, 818-560-1000): Former VP **Adam Bonnett** has been promoted to senior VP of original series. He will continue to oversee all live-action and animation development for Disney Channel and Jetix U.S. **Jeff Brustrom** gets bumped up to VP of live action from his director role, and on the animation side, Disney landed Emmy Award-winning animator **Mike Moon** to take up the VP of animated series post.

HIT Entertainment (London, England, 44-207-554-2500): The prodco's head of international TV & video is now its VP of television distribution for EMEA. **Marie Chappelow** will manage HIT's broadcast and new media platform sales in the region.

Chris Taday takes on the newly created director of promotions and sponsorship role. Taday, who has worked as VP of European promotions at Sony's Columbia Tristar Films, will consolidate and

build promo plans for the company's properties. He'll also be responsible for targeting sponsorship of DVD releases, live events and third-party promotions.

IDT Entertainment (Newark, N.J., 973-438-1000): The former head of worldwide marketing for Artisan Pictures is now IDT's executive VP of marketing. **Amorette Jones** will head up all marketing and branding strategies including advertising, publicity, promotions and licensing efforts. Her number-one priority will be building buzz around IDT's first full-length CGI feature film, *Yankee Irving*.

Jakks Pacific (Malibu, California, 310-456-7799): **Lauren Whitehead** takes on the role of director of licensing—upped from senior licensing manager. Whitehead was instrumental in launching the Fly Wheels and WWE Classic Superstars lines and her new remit covers licensing for interactive, girls toys, crafts and activity toys, preschool and music product categories.

Lucky 13 Consulting (Bridgewater, New Jersey, 908-227-4165): **Rick Goralnick** is now MD at Lucky 13, where he'll be using his licensing knowledge to consult. Goralnick parted ways with Crayola-brand owner Easton, Pennsylvania-based Binney & Smith in February after four years of managing its global licensing business.

MGM Consumer Products (Santa Monica, California, 310-449-3000): **Randy Nellis** trades Shrek for the Pink Panther as he moves from the role of creative director at DreamWorks Consumer Products to VP of creative at MGM. He'll be shepherding the design direction of the company's entire property portfolio, as **Darren Kyman** comes aboard as director of worldwide marketing and promotions. Under his new remit, he'll be developing and executing worldwide brand strategies. **Warren Schorr** hops over to MGM as its director of retail business development from apparel manufacturer Mighty Fine, where he served as VP of sales and marketing. He'll now spearhead the company's worldwide retail development, retail promotions and direct-to-retail initiatives.

MTV Networks International (New York, New York, 212-654-3000) Nickelodeon Japan has a new VP and GM in **Ed Wells**. Formerly the director of program sales and consumer products for Nick Asia/Pacific in Singapore, Wells is now stationed in Tokyo, and will focus on developing the brand on multiple platforms. He'll also be driving global franchises *Dora the Explorer*, *Blue's Clues* and *SpongeBob SquarePants* across ancillary lines of business in the region.

Nickelodeon (New York, New York, 212-258-8000): There's been a whole lot of moving and shaking going on at the top-rated U.S. kids net. **Tom Ascheim** is taking on a more senior role in overseeing day-to-day operations, moving from executive VP of Nick's diginet to executive VP and general manager of Nickelodeon television. **Steve Youngwood**, who has been responsible for expanding content into video games, records, DVDs, cell phones, book publishing and most recently iTunes, assumes the role of executive VP of Nickelodeon digital media. He's charged with leading and managing Nick's platform expansion and also oversee the group's wireless, gaming, interactive TV and digital video initiatives.

On the merch side, **Tanya Haider** has been promoted to senior VP of Nickelodeon & Viacom Consumer Products. Haider most recently served as VP of the division and has been credited with establishing merch ops in China and Japan, while doubling the net's 2005 ancillary business overseas.

Nickelodeon Movies (New York, New York, 212-258-8000): Former feature development executive **Julia Pistor** has been promoted to executive VP of Nickelodeon Movies, and will oversee the release of all Nick feature films. **Michelle Raimo**, a 13-year development and production veteran, joins the division as senior VP of production. She will work with Pistor and her team on upcoming feature film projects such as the new CGI/live-action adaptation of *Charlotte's Web*.

Random House Inc. (New York, New York, 212-782-9000): Best known for her expertise in creating children's novelty formats such as pop-up books, **Robin Corey** is now the VP and publishing director for Random House's newly created imprint, Robin Corey Books. Corey's focusing on creating high-end novelty formats based on original stories and recasting classic kids tales in a new printed format. The first titles should rollout in 2007 and retail for US\$15 and up. Previously, she worked at Simon & Schuster as executive VP and publisher of novelty books and teen publishing.

Target Entertainment (London, England, 207-323-7900): Target has appointed **Oliver Ellis** to the newly created position of director of children's and family programming. Primarily a distribution and licensing house in the kids arena, Target's now looking to produce children's programming and Ellis will be on the hunt for suitable co-production opportunities.

Toys 'R' Us (Wayne, New Jersey, 646-366-8822): Moving from general merchandising as vice chairman of U.S. chain Target to specialty retail, **Gerald Storch** takes over as chairman of the board and CEO at TRU. Storch will build on the TRU brand both in the U.S. and internationally and will continue to grow the Babies 'R' Us business.

Twentieth Century Fox Licensing & Merchandising (Los Angeles, California, 310-277-2211): As the new VP of retail marketing, **Jeffrey Shapiro** will serve as a key member of the division's leadership team, managing the company's retail relationships. Shapiro comes to Fox from rival Sony Pictures Consumer Products, where he served as executive director of retail sales and promotions. In another move, **Dan Shapiro** has been promoted to executive director of licensing from director of licensing and will manage gift, seasonal, novelty and domestics/housewares merchandise for all Fox TV and film properties, as well as oversee the studio's Animation Art business.

Young Minds Inspired (New York, New York, 212-286-1000): The developer of in-school curriculum-based programs has a new VP of sales. **Henry Watkins**, the former VP of business development at U.S. cablenet TV One, takes over the post and will be responsible for creating and implementing an overall sales strategy. Watkins will also serve as a liaison to promotion and advertising agencies across the U.S.

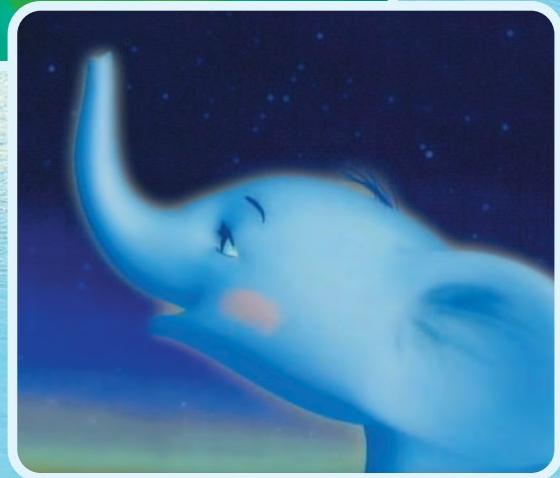


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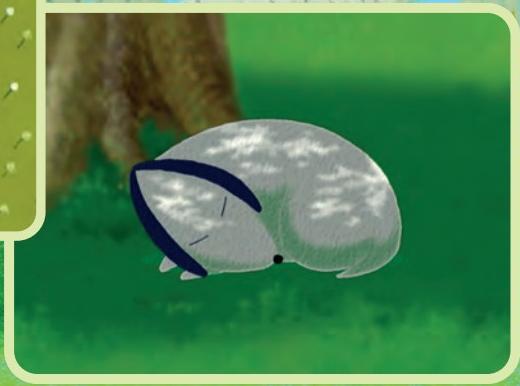
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BBC London, England www.bbc.co.uk	44-208-743-8000	Fox Home Entertainment Beverly Hills, California www.foxhome.com	310-363-3900	The NPD Group Port Washington, New York www.npd.com	516-625-0700
Beyond International Artarmon, NSW, Australia www.beyond.com.au	61-2-9437-2000	FremantleMedia London, England www.fremantlemedia.com	44-207-691-6000	Penguin Young Readers Group New York, New York www.penguingroup.com	212-414-3600
Blue Box Toys New York, New York www.blueboxtoys.com	212-255-8388	Hasbro Pawtucket, Rhode Island www.hasbro.com	401-431-8697	Philips Electronics Amsterdam, The Netherlands www.philips.com	31-205-977-777
Bolder Media New York, New York www.boldermedia.com	212-683-5055	HIT Entertainment New York, New York www.hitentertainment.com	212-463-9623	Ringling Bros. and Barnum & Bailey Vienna, Virginia www.ringling.com	703-448-4000
Cartoon Network US Atlanta, Georgia www.cartoonnetwork.com	404-885-2263	ibanana Toronto, Canada www.ibanana.net	416-850-0909	Scholastic Media New York, New York www.scholastic.com	212-343-6100
Cartoon Pizza New York, New York www.cartoonpizza.com	212-875-7300	Jakks Pacific New York, New York www.jakkspacific.com	212-929-9222	SG Footwear Hackensack, New Jersey www.sgfootwear.com	201-342-1200
Celador International London, England www.celador.co.uk	44-207-456-6999	JK Benton Design Studio Bloomfield, Michigan www.jimbenton.com	248-644-5875	Sinking Ship Productions Toronto, Canada www.sinkingship.ca	416-533-8172
Chorion London, England www.chorion.co.uk	44-207-061-3800	marblemedia Toronto, Canada www.marblemedia.com	416-646-2717	Sony Connect New York, New York www.connect.com	212-833-6826
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Cookie Jar Entertainment Montreal, Canada www.cinar.com	514-843-7070	MGA Entertainment Los Angeles, California www.mgae.com	323-966-5771	TV-Loonland Munich, Germany www.loonland.com	49-89-205-080
Decode Entertainment Toronto, Canada www.decode-ent.com	416-363-8034	Microsoft Redmond, Washington www.microsoft.com	425-882-8080	TV Pinguim Sao Paulo, Brazil www.tvinguim.com.br	55-11-3884-1821
Diggin Emeryville, California www.digginactive.com	510-601-0592	Monster Factory Toronto, Canada www.monsterfactory.net	416-913-6673	Ty's Toy Box Erlanger, Kentucky www.tystoybox.com	859-282-8697
Disney Channel Burbank, California www.disney.go.com/disneychannel	818-569-7500	Neptuno Barcelona, Spain www.neptunofilms.com	34-93-784-1622	Warner Bros. Home Entertainment Santa Monica, California www.warnervideo.com	818-954-6429

MIPTV 2006 STAND 13.18



Humming Elephant

5mins x 7episodes (to be 13episodes)



Jake, the White Dog

5mins x 6episodes (to be 13episodes)

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 PONYCANYON INC.
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Calendar of Events

MIPTV	Apr. 3-7	Cannes, France	33-1-4190-4400	www.mipty.com	TV/Prod/Prog
MILIA	Apr. 3-7	Cannes, France	33-1-4190-4400	www.milia.com	Inter/MM
Cartoons on the Bay 2006	Apr. 5-9	Positan, Italy	39-89-253-170	www.cartoonsbay.com	Animation
Cartoon Future	Apr. 20-22	Vigo, Spain	32-2-242-9343 (Belgium)	www.cartoon-media.be	Animation
Sprockets Toronto Int'l Film Festival for Children	Apr. 21-30	Toronto, Canada	416-967-7371	www.e.bell.ca/filmfest/sprockets	Film
NAB 2006	Apr. 22-27	Las Vegas, NV	202-429-5300	www.nab.org	Multimedia
ToyCon	Apr. 30-May 2	Phoenix, AZ	212-675-1141	www.toy-tia.org	Toys
ASTRA's Marketplace 2006	May 7-10	Atlanta, GA	312-222-0984	www.astratoy.org	Toys/Retail
Kid Power 2006	May 7-11	Lake Buena Vista, FL	973-256-0211	www.kidpowerx.com	Marketing
PROMAX & BDA Europe	May 8-9	Vienna, Austria	44-207-401-0571 (England)	www.promax.tv	TV/Promo/Mktg
JPMA (Juvenile Products Manufacturers Assoc.)	May 8-10	Orlando, FL	856-439-0500	www.jpma.org	App/Lic/Merch
Content Everywhere 2006	May 9-11	London, England	44-208-910-7950	www.contenteverywhere.com	Inter
E3 Expo	May 10-12	Los Angeles, CA	508-875-3976	www.e3expo.com	Inter/Games
Book Expo America	May 19-21	Washington, DC	203-840-5485	www.bookexpoamerica.com	Publishing
KidScreen Brand Building in the Kids Digital Space	May 15-16	Los Angeles, CA	416-408-2300	www.kidscreen.com	Inter/MM/Mktg
Youth Marketing Summit Middle East	May 22-23	Dubai, UAE	973-256-0211	www.kidpowerx.com	Mktg
Annecy 2006	June 5-10	Annecy, France	33-4-5010-0900	www.annecy.org	Animation
Book Expo Canada	June 9-12	Toronto, Canada	416-848-1692	www.bookexpo.ca	Publishing
Banff Television Festival	June 11-14	Banff, Canada	403-678-9260	www.banff2006.com	TV
Shanghai Television Festival	June 18-21	Shanghai, China	86-21-6253-7115	12th.stvf.com	TV/Prod/Prog
Promax & BDA Conference & Exposition	June 19-22	New York, NY	310-788-7600	www.promax.tv	TV/PROMO/MM
Licensing 2006 International	June 20-22	New York, NY	203-882-1300	www.licensingshow.com	Licensing
DISCOP	June 22-24	Budapest, Hungary	310-453-4440	www.discop.com	TV/Prog/Prog
Cartoon Finance	June 23-24	Halle, Germany	32-2-242-9343 (Belgium)	www.cartoon-media.be	Animation
Tokyo International Book Fair	July 6-9	Tokyo, Japan	81-3-3349-8507	www.reedexpo.co.jp	Publishing
Comic-Con	July 20-23	San Diego, CA	619-491-2475	www.comic-con.org	Publishing
NATPE TV Producers Bootcamp	July 27-28	West Hollywood, CA	310-453-4440	www.natpe.org	TV/Prod/Prog
SIGGRAPH 2006	July 30-Aug. 3	Boston, MA	312-321-6830	www.siggraph.org	Inter/Anim/MM
InSights and Sound (NARM convention)	Aug. 2-5	Kissimee, FL	856-596-2221	www.narm.com	Licensing
GC - Games Convention	Aug. 23-24	Leipzig, Germany	212-974-8841 (U.S.)	http://www.gc-germany.de	Inter/Games
Cartoon Forum	Sep. 20-24	Pau, France	32-2-242-9343	www.cartoon-media.be	Animation
Brand Licensing London	Oct. 4-5	London, England	44-208-987-0970	www.brandlicensingexpo.com	Licensing
Frankfurt Book Fair	Oct. 4-8	Frankfurt, Germany	49-69-210-2256	www.frankfurt-book-fair.com	Publishing
MIPCOM Jr	Oct. 7-8	Cannes, France	33-1-41-90-4400	www.mipcomjunior.com	TV/Prod/Prog
MIPCOM	Oct. 9-13	Cannes, France	31-1-41-90-4400	www.mipcom.com	TV/Prod/Prog
Promo Expo	Oct. 10-12	Chicago, IL	203-358-3751	www.promoexpo.com	Promotions
Shanghai Toy Expo	Oct. 18-20	Shanghai, China	8610-6603-3782	www.shanghaitoyexpo.com	Toys
Shanghai International Licensing Show	Oct. 19-22	Shanghai, China	8621-6217-7777	www.chinalicenseshow.com	Licensing
American International Fall Toy Show	Oct. 20-23	New York, NY	212-675-1141	www.toy-tia.org	Toys
Sportel Monaco	Oct. 24-27	Monte Carlo, Monaco	201-869-4022 (U.S.)	www.sportelmonaco.com	Licensing
Cartoon Feature	Oct. 26-28	Potsdam, Germany	32-2-242-9343 (Belgium)	www.cartoon-media.be	Animation
American Film Market	Nov. 2-9	Los Angeles, CA	310-446-1000	www.ifta-online.org	Film

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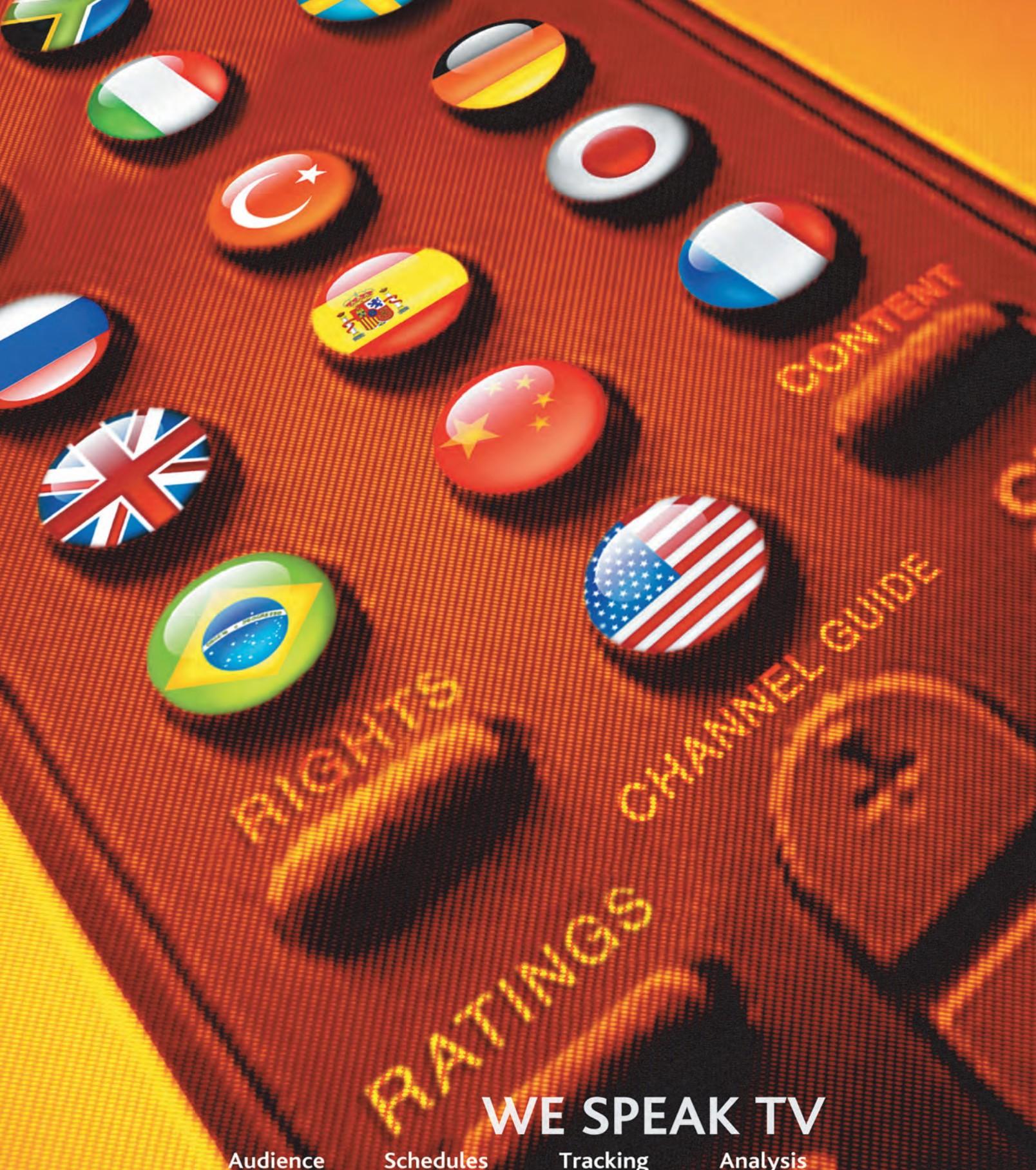
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CoolWatch

Research tidbits found in this feature are extracted from the February/March issue of KidSay's Trend Tracker, a syndicated study published five times a year that breaks down what's cool and what's not according to 1,000 American kids aged eight to 15. KidSay, an 11-year-old full-service kids market research firm, works with schools and youth organizations in hundreds of U.S. cities to collect and analyze data about trends emerging in the categories of entertainment, famous people/characters, internet, food/beverage, spending, toys and lifestyle. If you'd like more information about Trend Tracker, please contact Bob Reynolds by phone (866-273-8555/913-390-8110) or by e-mail (bob@kidsay.com).



Question: What's your favorite TV show?

Boys 8 to 11 (278 kids)

SpongeBob SquarePants	(10.1%)
Family Guy	(6.5%)
Simpsons	(5.4%)
Suite Life of Zack & Cody	(4.7%)
That's So Raven	(4.0%)

Boys 12 to 15 (256 kids)

Family Guy	(20.3%)
Simpsons	(7.0%)
Lost	(3.9%)
South Park	(3.9%)
Fresh Prince of Bel-Air	(3.5%)

Girls 8 to 11 (286 kids)

That's So Raven	(19.9%)
SpongeBob SquarePants	(9.4%)
Suite Life of Zack & Cody	(6.6%)
American Idol	(5.2%)
Full House	(3.8%)

Girls 12 to 15 (275 kids)

Laguna Beach	(10.2%)
The O.C.	(8.4%)
That's So Raven	(4.7%)
Gilmore Girls	(3.6%)
American Idol	(2.9%)

Question: What's your favorite cartoon character?

Boys 8 to 11 (266 kids)

SpongeBob SquarePants	(16.2%)
Bugs Bunny	(12.4%)
Tom & Jerry	(6.0%)
Ed, Edd and Eddy	(4.1%)
Stewie Griffin	(4.1%)

Boys 12 to 15 (242 kids)

Bugs Bunny	(14.0%)
Peter Griffin	(12.0%)
Stewie Griffin	(11.2%)
SpongeBob SquarePants	(9.5%)
Eric Cartman	(4.1%)

Girls 8 to 11 (288 kids)

SpongeBob SquarePants	(27.1%)
Bugs Bunny	(10.8%)
Tom & Jerry	(5.2%)
Mickey Mouse	(4.2%)
Kim Possible	(3.5%)

Girls 12 to 15 (263 kids)

SpongeBob SquarePants	(18.6%)
Bugs Bunny	(9.9%)
Stewie Griffin	(5.7%)
Tweety Bird	(4.9%)
Mickey Mouse	(4.2%)

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